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## NINE CONCERTS IN OPENING WEEK OF NEW YORK SEASON

Recital of John Barnes Wells, Tenor, the Inaugural Event—Splendid Audience Applauds Brilliant Performance by Godowsky—A Two-Piano Recital and a Début for Another Pianist—First Mannes Sonata Recital—Kneisels Open People's Symphony Society's Course—Evening of Songs by Carolyn Ortmann

NEW YORK'S music season began on Thursday evening of last week. Such honors as are connected with the process of inaugurating it devolve in this instance upon the American tenor, John Barnes Wells, who exhibited his talents in a song recital at Æolian Hall. During the succeeding five days concert activities gathered steady and powerful momentum. The events disclosed varying traits of interest and attendance was generally large. On Friday afternoon the first instrumental recital took place with the local début of a young pianist, Alice Virginia Davis, at the Princess Theater. Leopold Godowsky played at Æolian Hall Sunday afternoon. Mr. and Mrs. David Mannes proffered the first of their sonata recitals in Æolian Hall last Monday evening, and Tuesday brought forth a recital for two pianos by Marta Milinowski and Harry Cumpson, one of songs by Carolyn Ortmann, a concert by the Tonkünstler Society and another by Thomas Dobson. The Kneisel Quartet opened the People's Symphony Society season on Saturday night.

Mr. Wells sang to an audience of very good size and excellent disposition. Of comfortable reputation in oratorio and church work, he has thus far refrained from the searching ordeal of recital singing in these parts. The cordiality of his reception last week will probably induce him to repeat the experience, now that he has successfully broken the ice.

Mr. Wells is indeed an artist capable of affording measurable satisfaction. He sings tastefully at all times, with intelligence, musical sensibility and nice discretion. His interpretations show consistency of plan and pervasive excellence of intention. Happier in the exposition of sustainedly lyrical moods, he sagaciously avoids music of bolder sweep and profounder emotional exigencies. Mr. Wells was in good voice last week. A small but eminently agreeable organ this, which would profit further, and gain in variety of color by more frequent use of an opener tone and a brighter quality. Of his phrasing and clean enunciation only flattering things can be spoken.

The program, if not exemplary in a musical sense, was generally well adapted to Mr. Wells's qualifications and contained sundry elements of interest. It began with Caldara's glorious "Come raggio di sol," Pergolesi's "Nina," Purcell's "I'll Sail Upon the Dogstar" and the old English "The Sailor's Life." Better suited to Mr. Wells's purposes were Beethoven's "Kuss" and "Ich Liebe Dich," Schumann's "Row Gently Here" and "When Through the Piazzetta" (both of which were set to infinitely better effect by Jensen, whose songs would fit this tenor's requirements admirably), Schubert's searchingly beautiful but almost unknown "Dass sie hier gewesen" and Goring Thomas' "Summer" from the

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—Hartsook Photo

HENRIETTE WAKEFIELD

Gifted American Contralto Who Has Followed Her Successes at the Metropolitan Opera House with a Distinguished Career in Concert and Oratorio. (See page 21)

## OVATION TO JOHN C. FREUND IN DULUTH

Entertained by Prominent Citizens—Speaks to Packed House—Mayor Prince Proposes Rising Vote of Thanks

(By Telegraph to MUSICAL AMERICA)

DULUTH, MINN., Oct. 19.—John C. Freund has been here and has received a most generous welcome. He was entertained at many leading homes and clubs and gave his memorable address last night at the Methodist Episcopal Church, which was packed with a representative audience of the most prominent people.

The local press had devoted columns to his coming and to interviews with him. Mr. Freund's address was received with enthusiasm. The Mayor of Duluth, W. I. Prince, proposed a rising vote of thanks at its conclusion. Mr. Freund spoke in the morning at Central High School before 1,500 students and received a great welcome.

The Duluth News Tribune said last night: "John C. Freund, veteran editor of MUSICAL AMERICA, addressed an audience

that packed the Methodist Episcopal Church and greeted the distinguished editor with applause that reached an ovation."

Three Audiences Applaud John C. Freund's Addresses in Superior, Wis.

(By Telegraph to MUSICAL AMERICA)

SUPERIOR, WIS., Oct. 20.—John C. Freund gave three addresses here yesterday, describing his propaganda for the recognition of the American musician. He was accorded a splendid reception. The Superior News Tribune says: "Mr. Freund was enthusiastically received at three addresses he delivered here yesterday. He spoke before the students at the Superior and Dewey High Schools during the morning and afternoon. At night he delivered an address before seven hundred and fifty persons in the Superior High School Auditorium."

F.

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## "SAMSON" TO OPEN COMING SEASON AT THE METROPOLITAN

General Manager Gatti-Casazza Makes the Announcement on His Arrival from Italy—Polacco, Caruso, Bavagnoli and Several of the New Metropolitan Singers Also Arrive—Campanini Announces New Artists and Productions for Chicago Company

GENERAL MANAGER GIULIO GATTI-CASAZZA, Enrico Caruso, Giorgio Polacco and Gaetano Bavagnoli of the Metropolitan Opera Company, General Director Cleofonte Campanini of the Chicago Grand Opera Company, and a score of other operatic celebrities arrived in New York last Tuesday on the Dante Alighieri from Genoa, Italy. The boat arrived in the harbor on Monday night, but because of low water did not dock until the next morning. Caruso alone made an earlier landing. A tug was sent to take him ashore at 2 o'clock in the morning by James B. Regan, the proprietor of his hotel.

Caruso said that he was "overjoyed" to return, and his overflowing high spirits bore out the statement. Only when reference was made to misrepresentations of his attitude on the war was his equanimity upset.

"Anyone who ever said I am pro-German is a liar," the tenor declared. "All my sympathies are with the cause for which Italy is fighting and for the Allies."

"I expect to be at the Metropolitan for all of the coming season. I sang for a number of weeks in South America and spent nearly two weeks in Italy."

With the famous tenor came his new accompanist, Signor Fuceti, and a new valet. The valets who have been with Caruso for years, Martino and Mario, are now in the Italian army. Caruso comes to New York earlier than ever before this season. He expects to rest until the opening of the opera season on Nov. 15.

Mr. Gatti-Casazza was met by his wife, Frances Alda, William J. Guard, Otto Weil and others. F. C. Coppicus, general secretary of the Metropolitan, was a passenger on the Dante. Mr. Polacco, who takes Mr. Toscanini's place this season, and Mr. Bavagnoli, the new Italian conductor, were both happy over the prospects for the season in America.

"Samson" to Open Season

In an amiable and talkative mood, Mr. Gatti received the newspaper men in his office on Tuesday afternoon. The principal item of news that he had to impart was that the first performance of the season would be the revival of "Samson and Delilah" (to be sung in French, of course) with the leading rôles in the hands of Matzenauer, Caruso, Amato and Rothier, under the baton of Polacco, and with a brilliant scenic equipment of modern character. Beyond that he could say nothing as yet touching the repertoire of the first week.

First of the novelties will be "Prince Igor," to be brought out early in December, while in January "Goyescas" will be produced. Alda and Segurrola will be heard in Borodine's opera, which, according to Mr. Gatti, is as replete with choral effects as "Boris" and as spectacular as "Aida." "Goyescas" will be conducted by Bavagnoli and the composer, Granados, will be present at the première.

Later in the season the "Pêcheurs de Perles" is to be sung, with Barrientos in the leading part. The opera is, to Mr.

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## "SAMSON" TO OPEN COMING SEASON AT THE METROPOLITAN

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Gatti's mind, one of the most charming French products and its place in foreign répertoires has long been securely established. For Mme. Barrientos a revival of "Lucia" is also scheduled. Unless unforeseen events interfere Goetz's "Taming of the Shrew" is also to be given.

In reply to a query as to his opinion of the reports circulated last summer concerning the abandonment of German opera at the Metropolitan, Mr. Gatti declared that those responsible for such rumors should, to be consistent, advocate the abolition of newspapers since the printing press was invented by a German, and the armies hostile to Germany should abandon the use of gunpowder, also first made in that country.

Among the new singers of the Metropolitan company who arrived on the Dante Alighieri were Ida Cajatti, lyric soprano; Giuseppe de Luca, baritone, and Pompilio Malatesta, basso. Gennaro Papi and Francesco Romei, assistant Italian conductors, and Rosina Galli, première danseuse, were other passengers. With Director Campanini came Rodolfo Ferrari, who will be Italian conductor for the Chicago company. Signor Ferrari conducted at one time at the Metropolitan.

### Campanini's Roster

Maestro Campanini gave out the following as the list of his singers:

Sopranos: Louise Edvina, Marie Kousniezoff, Nellie Melba, Geraldine Farrar, Emmy Destinn, Maude Fay, Frances Alda, Supervia Conchita, Olive Fremstad, Minnie Jovelli, Carmen Melis, Frances Rose, Helen Stanley, Elizabeth van Endert, Marcia van Dresser, Marguerite Beriza.

Mezzo Sopranos and Contraltos: Ernestine Schumann-Heink, Julia Claussen, Eleonora de Cisneros, Irene Pavlowska, Cyrena van Gordon.

Tenors: Amedeo Bassi, Hans Bechstein, Francesco Daddi, Charles Dalmorès, Octave Dua, Edoardo Ferrari-Fontana, George Hamlin, John McCormack, Francis MacLennan, Lucien Muratore, Giovanni Zenatello.

Baritones: Wilhelm Beck, Hector Dufuranne, Francesco Federici, Marcel Maguennet, Graham Marr, Titta Ruffo, Mario Sammarco, Clarence Whitehill.

Basses: Vittorio Arimondi, Carl von Cochems, James Goddard, Gustave Huberdeau, Constantin Nicolay, Vittorio Trevisan.

Mr. Campanini has engaged Attilio Parelli in addition to Rodolfo Ferrari as Italian conductor, and Marcel Charlier will conduct the French works. Egon Pollak, of the Frankfurt Opera House, as already announced, has been engaged for the Wagnerian productions. A new stage director for the French works will be Victor Chalmers of Brussels and Monte Carlo. Napoleone Carotini will have charge of staging the Italian works and Loomis Taylor will supervise the Wagnerian operas.

As prima ballerina Rosina Piovella has been engaged. She was at La Scala in Milan and is said to be pretty, fascinating and a wonderful dancer. She will be assisted by Eliza Canzi. The ballet master will be P. Ambrosini, who for many years has been at the Royal Opera, Covent Garden.

The novelties contemplated by the General Director will include "L'Amore dei tre Re," "Déjanire," by Saint-Saëns, Strauss's "Elektra" and Leoncavallo's "Zaza" which will be conducted by the composer himself. A feature of the Chicago season will be the entire "Ring" Cycle and "Parsifal," in addition to "Tannhäuser," "Tristan" and "Lohengrin." Raoul Gounsbou's opera, "Le Vieil Aigle," will be given for the first time in America and Massenet's posthumous "Cléopatra" will be presented, with Kousniezoff in the title rôle for the first time in America. The Chicago season opens Nov. 15 with "La Gioconda."

Mr. Campanini was accompanied by Mrs. Campanini on the trip from Italy and Mrs. Campanini brought with her her \$5,000 dog "Blackey," which was a present to her from John McCormack, the tenor.

### Mme. Ober Back from Germany

Preceding the arrival of the Dante Alighieri was that of the Ryndam of the Holland-American line, which docked last Sunday afternoon and which also brought musical celebrities. These included Mme. Margarete Ober, the mezzo soprano of the Metropolitan, and Erma Zarska, the young lyric soprano recently engaged by Mr. Gatti-Casazza. Mme. Ober has been studying as well as singing in Germany this summer and is prepared to add the rôles of *Dalila* and *Martha* to the others in which she is familiar to Metropolitan opera-goers.

Mme. Ober sang at numerous benefit performances for war sufferers in Berlin. She was met at the dock by her husband, Arthur Arndt and a delegation of Metropolitan singers.

Miss Zarska comes to New York from the Royal Opera of Prague. Some of the leading rôles in her repertoire are in "Aida" and other Verdi operas, "Meistersinger," "Tosca," "Lohengrin," "Tannhäuser," and "The Magic Flute." She is to be *Katherine* in the revival of Goetz's "Taming of the Shrew." She sings in German, French and Italian

and speaks excellent English. She is twenty-four years old.

Other passengers on the Ryndam were Jan Heythekker, new stage manager for the German operas at the Metropolitan, who is Dutch by birth; Minnie Jovelli, new soprano of the Chicago Opera Company, and Julius Daiber, Mr. Campanini's secretary.

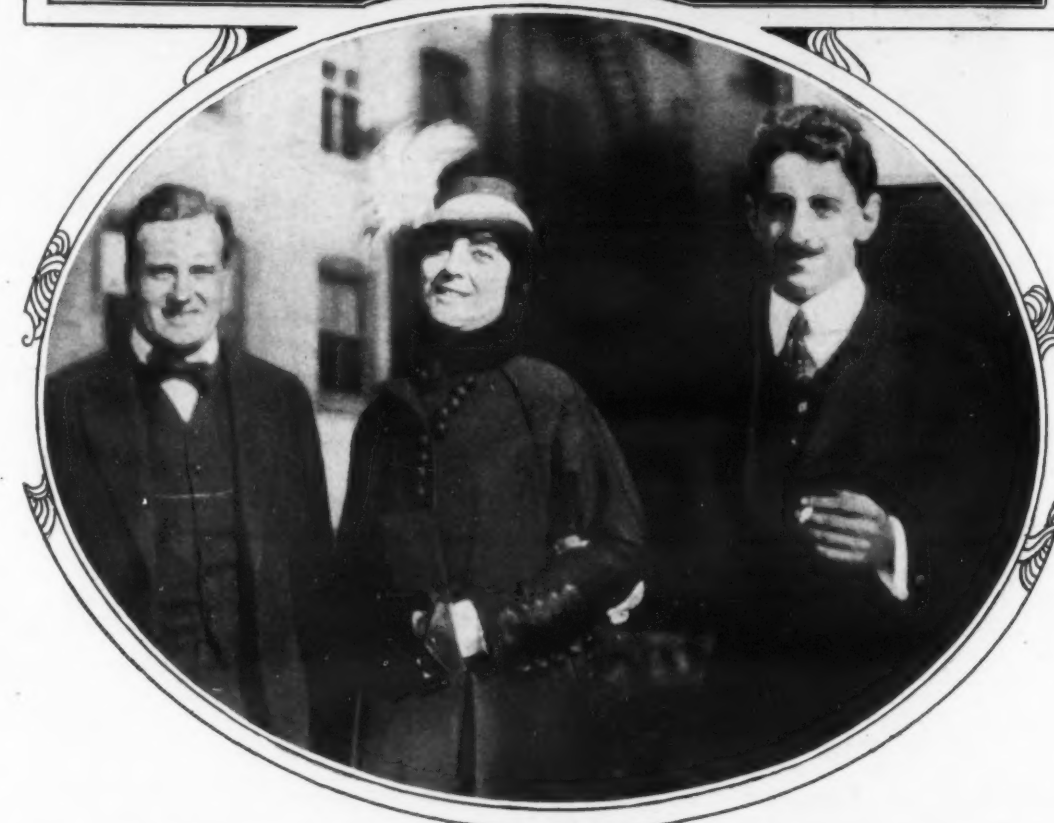
### Maggie Teyte Arrives

Maggie Teyte, the English prima donna, arrived on the Philadelphia of the American line on Sunday, together

with Mrs. Max Rabinoff, wife of the manager of the new Boston Grand Opera Company. Miss Teyte is to appear with the Boston company. She has been singing for wounded soldiers in London.

The final contingent of opera singers from Italy is expected to arrive on the Duca d'Aosta, which was scheduled to leave Naples on Monday or Tuesday of this week. Lucrezia Bori, of the Metropolitan, Amedeo Bassi, tenor, and Mario Sammarco and Mario Ancona, baritones, are on this boat. Alessandro Bonci is not coming to this country this season.

## MANY AMERICANS IN RABINOFF'S COMPANY



Above: Members of the Boston Opera Company en tour, in front of Jefferson Hotel, St. Louis. Left to Right: Ryszard Ordynski, Régisseur Général; Elizabeth Campbell, Mezzo-Soprano; May Scheider, Soprano; Roberto Moranzoni, Conductor. Below, Left to Right: Lambert Murphy, the Tenor, Formerly of the Metropolitan Opera; Phyllis Peralta, Soprano; Alexander Smallens, Assistant Conductor Boston Opera Company

ST. LOUIS, Oct. 18.—One of the most interesting features of the new Boston Grand Opera Company, under the direction of Max Rabinoff, is the personnel of the company and the big recognition of "Made in America" talent. These young American singers who have appeared in the limited number of works which Mr. Rabinoff has presented have made a promising showing. Besides such artists as Felice Lyne, Riccardo Martin, Thomas Chalmers and Gaston Sargeant, Mr. Rabinoff's roster contains the names of Phyllis Peralta, a dramatic soprano with a very large voice; Clara Loring, soprano; Elvira Leveroni, soprano, a Boston girl, who married an Italian; Bianca Sareya, soprano; Fely Clement, mezzo-soprano, and Elizabeth Campbell, who, while not an American, is from our neighboring country, Canada. Of the men, there appear the names of Richard Davis, baritone, and the three assistant conductors, Alexander Smallens, Frank Waller and Ralph Lyford. A number of the chorus women are also American.

Such a representation as this should surely be an argument for "home-culture," for some of these artists whose names are not yet before the music-loving public in many of the large cities, have already made profound successes where they have appeared.

The above pictures were taken in St. Louis while the company was here, and Lambert Murphy, the former Metropolitan Opera tenor, who happened to be in town, joined Mr. Smallens and Miss Peralta in one of the pictures. H. W. C.

### More Italian Members of Metropolitan Company Arrive

Four more singers of the Metropolitan Opera Company arrived in New York Tuesday. They came on the steamer *America* of the Royal Italian Line from Naples. The four were the new tenor, Giacomo Damacco, Giulio Rossi, basso; Vincenzo Reschiglian, baritone, and Riccardo Tegani, baritone. Mario Marchesi, the prompter, and Emilio Anderegg, assistant secretary, were other arrivals.

## SIGNS OF PEACE IN SAN FRANCISCO'S ORCHESTRAL WAR

Some of Musicians Who Participated in Demand for Higher Wages Have Signed Contracts, But Others Are Holding Out—Association Now Reorganized With New Board of Governors—Huge Crowd for Kreisler

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, October 14, 1915.

SOME of the musicians who participated in the organized demand for higher wages in the symphony orchestra service have accepted contracts with the Musical Association, but others are still holding out and the situation remains unsatisfactory. In a statement issued to the newspapers, it was yesterday said that nearly half the required band of eighty men had signed contracts and the following list was given:

First violins—Louis Persinger, concert-master; C. M. Wetmore, Herman Heller, R. Ruiz, Rudolph Kafka, Max Amsterdam.  
Second violins—Adolph Rosenbecker, assistant director; Ralph Wetmore; G. Saldierna, H. H. Vanderhoof, E. P. Allen, J. Helget, J. A. Patterson, Reginald L. Hidden.  
Viola—C. B. Evans, A. Stephan and Arthur Lewis.  
Cellos—Horace Britt, Herbert Riley, A. W. Neilsen and E. B. Hibbard.  
Contra bass—H. Sieger, Joseph Medgyesi and Oscar Geoffridon.  
Harp—Kajeth Atti.  
Flute—Emilio Puyans and Walter Oesterreicher.  
Horns—Walter H. Hornig, Paul Roth and F. E. Huske.  
Trumpets—D. C. Rosebrook, Otto Kegel and A. Stephan.  
Trombone—H. F. Beitel.  
Tuba—E. Sarella.

Manager Healy says he is positive that all the needed men can be obtained, and that the season's plans will be carried out. The list of musicians already engaged contains the names of many of the members of last season's orchestra, but some of the most prominent names are lacking. The association has reorganized with the following Board of Governors now in control:

Dr. A. Barkan, E. D. Beylard, W. B. Bourn, J. W. Byrne, C. H. Crocker, William H. Crocker, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, Jr., A. C. Kains, J. B. Levison, John D. McKee, J. D. Redding, John Rothschild, Dr. Grant Selfridge, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman, R. M. Tobin, John Parrott, John B. Casserly and Robert M. Eyre.

Fritz Kreisler played at the Cort Theater last Sunday afternoon to one of the largest audiences that the local home of concerts has known. The Cort has a seating capacity of 1800. Two hundred extra chairs were placed upon the stage, and when the last of these had been sold fully 500 persons were content to take standing room, the space at the rear of the balcony, as well as all the available room on the lower floor, being filled with listeners.

The Alameda County Music Teachers' Association began the new season with a supper in one of the leading Oakland restaurants last Thursday. Speeches on public school music from the standpoint of the private music teacher and the teacher of music in the schools were made by Frank Carroll Giffen of San Francisco and Glenn H. Woods, the Oakland school music supervisor.

Mr. and Mrs. John C. Manning recently entertained some notable musical visitors at a Sunday evening reception. The guests of honor were Mrs. H. H. A. Beach, Grace Bonner Williams, Florence Mulford, Earl Cartwright and John E. Daniels.

THOMAS NUNAN.



## RABINOFF COMPANY AT THE MANHATTAN

Change in Theater for New York  
Season of Boston Opera-Pav-  
lowa Organization

Instead of appearing at the Lexington Avenue Theater, as originally announced, the Boston Grand Opera Company and Pavlowa Ballet Russe will be housed at the Manhattan Opera House during the two weeks of the New York engagement beginning next Monday, Oct. 25. The announcement was made this week by Max Rabinoff, director of the organization. It will be the first time that grand opera has been given at the Manhattan since Oscar Hammerstein sold out his grand opera interests in New York to the Metropolitan.

In the distinguished list of soloists in the Rabinoff organization appear the names of a number of singers who have been members of the Manhattan Opera Company, the old Boston company and the Metropolitan and Chicago companies. Pavlowa will be assisted by Alexander Volinine, Stephanie Plaskorietzka and others who have assisted her in the past. Mr. Rabinoff has announced the following repertoire for the first week of the New York season:

On Monday evening, Oct. 25, and Saturday evening, Oct. 30, Auber's "La Muta di Portici" will be presented under the musical direction of Agide Jacchia, with the following cast: *Fenella*, Anna Pavlowa; *Masaniello*, Zenatello; *Alfonso*, Georgi Michaloff; *Elvira*, Felice Lyne; *Pietro* and *Borella*, Thomas Chalmers and Paolo Ananian; *Lorenzo*, Ernesto Giaccone; *Selva*, Gaston Sargeant; *Emma*, Fely Clement.

On Tuesday night "L'Amore dei tre Re" will be given, together with the Elysian Fields scene from "Orfeo," in which Mile. Pavlowa, of course, will be the principal dancer. The cast of the Montemezzi opera, with Roberto Moranzoni at the conductor's stand, will comprise Luisa Villani as *Fiora*, George Baklanoff as *Manfredo*, Jose Mardones as *Archibaldo*, Edoardo Fontana-Ferrari as *Avito*, Pietro Audisio as *Flaminio*, Elisabeth Campbell as *l'Ancella*, and Elvira Leveroni, Enrico Nava and Fely Clement in the smaller parts. Maria Gay will be the *Orfeo* and Phyllis Peralta *Euridice* in the scene from Gluck's opera.

A gala ballet program, including "Puppen-Fee" and "Amarilla," and with various divertissements, will be the entertainment offered at popular prices on Wednesday afternoon. Pavlowa will appear.

"Madama Butterfly," sung on Wednesday evening and Saturday afternoon in conjunction with "Snow Flakes," from Tchaikowsky's "Nut Cracker" ballet, will bring forward the Japanese prima donna, Tamaki Miura as *Cio-Cio-San*, Elvira Leveroni as *Suzuki*, Riccardo Martin as *Pinkerton*, Thomas Chalmers as *Sharpless*, Ananian as *Bonzo*, Ernesto Giaccone as *Goro*, Elisabeth Campbell as *Kate Pinkerton* and Richard Davis as *Mr. Yamadori*. Mr. Jacchia will conduct Puccini's opera.

"Carmen," under Moranzoni's direction, with the complete original ballet, and including a series of Spanish dances by Bizet, is promised on Thursday evening. The cast will include Maria Gay in the title rôle, Bianca Saroya as *Micaela*, Fely Clement as *Frasquita*, Belle Gottschalk as *Mercedes*, Riccardo Martin as *Don Jose*, Jose Mardones as *Escamillo*, Alfred Kaufman as *Zuniga*, Giorgio Tuliti as *Morales*, Ananian as *Dancairo* and Audisio as *Remendado*. Needless to say Pavlowa will be the solo dancer.

At Friday night's performance of "Otello," conducted by Moranzoni, and followed by ballet divertissements, Luisa Villani will appear as *Desdemona*, Elvira Leveroni as *Emilia*, Zenatello in the title rôle, Baklanoff as *Iago*, Giaccone as *Cassio*, Federico Ferraresi as *Roderigo*, Ananian as *Ludovico* and George Arto as *Montano*.

The Boston Opera Company-Pavlowa engagement in Detroit began last Monday night with a performance of "The Dumb Girl of Portici." The production was received with enthusiasm.

### New York Début of California Pianist

Lester Donahue, a young California pianist, who has met with favor abroad, will have his first New York hearing Wednesday afternoon, Oct. 27, when he will give a recital in Aeolian Hall. Mr. Donahue will offer a program of Beethoven, Brahms, Chopin and Liszt.

## President's Daughter Makes a Concert Tour in The Interests of Community Center Movement



Margaret Wilson Rehearsing for Her Fall Concerts at Cornish, N. H. From Left to Right, Melville A. Clark, Harpist; Mrs. Ross David, Who Will Play Her Accompaniments on This Tour and Ross David, Her Teacher

PRIOR to opening her Fall tour, which began with a concert in Buffalo on Tuesday evening, Oct. 12, Margaret Wilson, soprano, the President's daughter, spent her time daily rehearsing under the guidance of her teacher, Ross David, at the summer cottage of the President at Cornish, N. H. The proceeds of her tour will be given by Miss Wilson to aid the community-center movement.

Miss Wilson is shown in the above picture in the Kenyon Cox residence, where the Ross Davids spent the latter part of the summer. The picture was taken just as Miss Wilson was about to commence rehearsing Schubert's "Ave Maria." Melville A. Clark, who provides the accompaniment in this song, will also appear on the tour, playing solos and the accompaniment for Miss Wilson's songs with harp.

On Friday evening, Oct. 8, Miss Wilson appeared in a concert in the Town Hall at Plainfield, N. H., for the purpose of raising funds for the village to engage a permanent teacher for choral work. She sang a group of folk-songs, a group by American composers, and a group with harp accompaniment admirably; Mr. David offered a number of old English ballads, and two Irish folksongs with accompaniment of the Irish harp, played by Mr. Clark. Mrs. David was the excellent accompanist.

### Miss Wilson in Buffalo

BUFFALO, Oct. 14.—Margaret Wilson, daughter of the President, gave a song recital in Elmwood Music Hall, Tuesday evening, before a very large audience. Miss Wilson presented a program well designed to display her excellence as singer and interpreter. She has undoubted grasp of her subject matter and sings with style, while her voice, especially in the lower and middle registers, is possessed of both warmth and color. Her enunciation is admirable.

Miss Wilson sang folk songs of Sweden, Ireland, Scotland, Italy, and for America, "Old Kentucky Home," and in addition, compositions by Gretchaninow, Hahn, Schubert, Strauss, Brahms, Schumann, Franz, Engel, Carpenter, Thayer,

La Forge and Rummell. She was enthusiastically received and was obliged to add several encores to her long program.

Melville Clark, harpist, assisted Miss Wilson and played most artistically. In one group of songs he played harp obbligatos that were highly effective. Mme. Ross David accompanied Miss Wilson in a thoroughly capable manner. The proceeds of this concert, as well as of those given by Miss Wilson in Erie, Pa., and Cleveland, were turned over to the Board of Directors for Central Settlement work, in the cities where this work is carried on.

### Miss Wilson in Erie

ERIE, PA., Oct. 18.—The most important musical and social event of this or any other season in Erie was the coming of Margaret Woodrow Wilson. At the Park Opera House, on Friday evening last, she presented in a delightful style a charmingly interesting program to an audience enthusiastic in its appreciation. She was greeted with storms of applause and a deluge of flowers, Miss Wilson's assistants on the program, Melville Clark, harpist, and Mrs. Ross David, were particularly fine acquisitions to the gala event and were the recipients of

marked appreciation. Erie royally welcomed the winsome "first lady of the land" with theater parties and receptions given in her honor. Miss Wilson's appearance here was under the local management of S. Gwendolyn Leo. E. M.

### Victor Herbert to Conduct Concerts at San Francisco Exposition

Victor Herbert left New York last Monday for the Pacific Coast, where he will conduct concerts at the Panama-Pacific Exposition, under the management of Will Greenbaum. From San Francisco Mr. Herbert will go to Los Angeles, Portland and Seattle, giving concerts in each of those cities, before returning to New York.

### Leoncavallo Reported Willing to Enter Vaudeville in America

Ruggiero Leoncavallo, composer of "I Pagliacci," is willing to enter vaudeville in this country with a company of twenty-five musicians, according to *The Review*, a New York theatrical journal, provided he receives \$2,000 a week. Leoncavallo has appeared in the London variety halls.

## President Wilson a Good Singer, Says His Daughter

PRESIDENT WILSON is a good singer, according to his daughter, Margaret Wilson, herself a highly gifted soprano, who is now singing on tour in the interests of the community center movement.

"He has a beautiful voice, a tenor," said Miss Wilson of her father, according to a Cleveland dispatch of Oct. 17 to the *New York Times*. "It is really of fine quality, but he has not sung publicly, excepting in a male quartet at college."

Miss Wilson, who gave a recital in

Cleveland on Tuesday, said she preferred the artistic career to that of the social one, and that her sole ambition in life was to sing.

"Society isn't a career," she said. "My earliest recollection is that music appealed to me intensely. When we were poor, my parents engaged a cultured German governess. We couldn't afford a piano, but she sat at an old organ and sang German *lieder* to us by the hour. I often think of it when I am singing. I wish I could create such absolute atmosphere for every song, as she did, as I looked and listened, amazed and delighted."



## NINE CONCERTS IN OPENING WEEK OF NEW YORK SEASON

[Continued from page 1]

"Swan and Skylark." This, sung to organ accompaniment and with considerable outspoken fervor, brought Mr. Wells some of the most spontaneous applause of the evening.

Some Dvorak, Tchaikowsky and Grieg numbers were selected, apparently more with the view of their effectiveness from the singer's standpoint than as representing their composers' best efforts. The American group offered MacDowell's charming "My Jean" and his splendid "Sunrise"—a song almost as bold and impressive as the better known "The Sea"—Linn Seiler's "Shamrock," Loomis's "Little Dutch Garden" and Alexander Russell's lovely "Fountann Court" (all three re-demanded); F. Morris Class's broad and occasionally interesting "The Hermit" and Frank La Forge's "I Came with a Song." As an extra to this group he gave Harriet Ware's "Boat Song."

Alexander Russell, at the piano, adjusted the accompaniments admirably to the singer's needs.

### Hearing for Nebraska Pianist

Alice Virginia Davis, who was heard at the Princess Theater on Friday afternoon, is a young Nebraskan who has studied under August Borglum of Omaha, Wager Swayne in Paris and Rudolph Ganz. Last week her performance of a program including Beethoven's E. Flat Sonata, Op. 31, a Chopin group and divers numbers of Schumann, MacDowell, Stojowski, Debussy, Ganz and Liszt earned her an encouraging welcome.

In truth, Miss Davis is an appealing young artist by reason of her very evident sincerity, simplicity and ingratiating personal charm. Moreover, she has musical ambitions that do her credit and talents which give promise of handsome eventual development. Of this she proved able to convince her hearers last week, though manifestly laboring under a severe nervous strain. In such pieces as Schumann's "Bird as Prophet," Stojowski's "Chant d'Amour," Ganz's "Filleuse Pensive," Debussy's "Cathédrale Engloutie" and Henselt's "Bird Study," which she gave as an encore, Miss Davis showed to best advantage. H. F. P.

### Big Audience for Godowsky

In the concert records of New York it is told how, some forty years ago, when the pianist was the musical king and piano music was in greatest favor, crowds would gather about Steinway Hall and frequently require the services of the police reserves to maintain order as some noted virtuoso was scheduled to appear. To-day the piano recital has fallen from grace insofar as its power to attract throngs and demand police regulation is concerned.

Nevertheless, a potent reminder of the old days was afforded on Sunday afternoon when Leopold Godowsky reappeared after two years' absence, to give his first recital of this season, in Æolian Hall.

When the available seats in the auditorium were disposed of many rows of chairs were placed upon the stage. As Godowsky—small of stature, yet imposing by the sheer force of his essentially artistic appearance—made his way through the crowd of spectators that nearly blocked his path from the stage door, he received a rousing welcome that left none in doubt as to the high regard he commands from the piano music-loving public. If the presence of many prominent colleagues may be accepted as additional testimony on this subject it must have been gratifying to him to observe among his auditors such notables as Josef Hofmann, Carl Friedberg, Alexander Lambert, Arthur Bodansky and scores of others whose names would constitute a veritable blue book of musical celebrities.

The program, which opened with Beethoven's "Sonata Appassionata," included also the first book of Johann Brahms's Variations on a Theme of Paganini, Chopin's Sonata in B Flat Minor, F Sharp Impromptu and C Sharp, Scherzo, Liszt's "Au Bord d'une Source" and Concert Study in F Minor, Chopin's Etude in E Flat Minor (from Op. 10, arranged by Mr. Godowsky for the left hand alone), and his own symphonic metamorphoses of Johann Strauss's waltz, "Künstlerleben."

The outstanding features of Mr. Godowsky's playing, which are readily familiar to those who follow the ministrations of the pianoforte masters are his astounding dexterity, the consummate

smoothness of his technique, the finish of his phrasing and incisiveness of his rhythm. But this is not the sum and substance of Godowsky's art, for it has certain qualities that stand forth in refreshing relief from the prevailing devotion to grotesque and erratic mannerisms and ostentations so markedly observable in the performances of latter day piano players. Godowsky represents the final word in artistic sincerity. He is straightforward, unpretentious, humble in his treatment of the master works. He does not obstruct with his own personality your view of the composer. If you do not hold with the degree of emotion of heart or soul with which he invests his



Leopold Godowsky, Who Made His Re-appearance in New York on Sunday Afternoon in a Piano Recital at Æolian Hall

readings you must at the same time applaud him for his intelligence, his authority and polish. His is indeed a super-technique. It knows no bounds, it commands every resource of the instrument. He does not try to transform his piano into a cello, a violin or an orchestra. He gives you the real piano, unadulterated by modern affectations. For these things Mr. Godowsky deserves the gratitude of the musical multitude.

The encore numbers included Brahms's B Minor Capriccio, Chopin's C Sharp Minor Waltz and Study in Thirds, Liszt's "Gnomes" and other pieces that kept an enraptured audience crowded about the stage for a long time after the recital's close. P. M. K.

Daily paper critical comments on Mr. Godowsky's playing:

In this (the Chopin Sonata) as in all else that he did yesterday, there were especially to be noted the elegance, the perfect finish, the consummate ease of his technique, which compasses everything without an apparent effort.—Mr. Aldrich in the Times.

He is not a mere technician. He is a serious and ambitious student of the masters of pianoforte composition and he strives honorably to interpret their works with adequate intelligence and feeling.—Mr. Henderson in the Sun.

Even more dazzling was his playing in the final number, symphonic metamorphoses of Johann Strauss' "Künstlerleben," of his own composing. It was not a monumental work musically, but so many technical difficulties have seldom before appeared in one composition. Probably no one but Mr. Godowsky could have played it effectively. It was the most thrilling part of the entertainment.—The Herald.

Godowsky has raised himself to artistic heights and yesterday charmed through the clearly measured calculations of his interpretations.—Mr. Halpern in the Staats-Zeitung.

### Kneisels Open People's Symphony Season

The first of the six chamber-music concerts given, on Saturday night, under the auspices of The People's Symphony Society, proved a most auspicious inauguration of the society's season. The Kneisel Quartet presented an interesting program on this occasion.

The Quartet had ample opportunity to show its versatility—a Brahms and a Maurice Ravel Quartet were on the program. Although the first movement of the Brahms Quartet (in A Minor, Op. 51, No. 2) is as uninteresting as anything Brahms ever succeeded in producing, the Kneisels did all that was possible to make it effective. The last three movements of the quartet are typical of Brahms at his best, and the warmth with which the Kneisels played the composition did it ample justice. Maurice Ravel's Quartet, technically formidable,

is delightfully satisfying—in parts. Ravel is a French Richard Strauss; and we are not quite sure that we like Richard Strauss sans Teutonic stolidity.

Mr. and Mrs. Willem Willeke played the classic Corelli Sonata for cello and piano. It was well received. Director Franz Arens lectured on "The Significance of Musical Form." D. M. F.

### Tom Dobson's Unique Program

On Tuesday afternoon the Punch and Judy Theater was temporarily transformed from the home of the forthcoming production of "Treasure Island" to the setting for a delightful and altogether charming recital of Tom Dobson, the tenor, who is a product of the studio of Byford Ryan. The choice of this theater was a happy one, for Mr. Dobson's art is best appreciated in a small theater of the bandbox variety, where performer and audience are in close intimacy.

Mr. Dobson was warmly welcomed by the enthusiastic, discriminating few, who remembered with pleasure his rare recitals of last year. Playing his own accompaniments with delicacy and understanding, Mr. Dobson was perfectly at home in this atmosphere and might well have been playing in his own apartments, where the writer has had the good fortune to hear him sing many of his own compositions. Mr. Dobson made splendid use of his light tenor voice, and attained every degree of shading and variety. The program itself was of interest, opening with "Bois Epais" of Lully and including a group of songs by Grieg and a few of Dobson's musical settings for the poems of Masefield, Stephens and Housman. He was in happiest mood in the "Improving Songs for Anxious Children" of Carpenter, which kept the audience chuckling throughout. His interpretation of funny songs for children was perfect, his excellent use of facial expression standing him in good stead.

The performance was a musical novelty and a real treat, a welcome relief from the hackneyed programs that are the fare of the average music-goer. H. B.

### Mannes Sonata Recital Given in New Surroundings

Mr. and Mrs. David Mannes provided the first taste of chamber music last Monday night. The sonata recitals of this artist pair have become a settled fixture of the musical year and, in the course of two seasons, their clientele has handsomely increased. The site of these events has been moved from the Belasco Theater to the more commodious Æolian Hall and the day of performance changed from Sunday to Monday. If lacking something of the intimacy that was the outstanding advantage of the theatrical auditorium, the present surroundings offer in compensation a vastly better acoustic scheme and an atmosphere musically more congenial.

The program contained Beethoven's Sonata for piano and violin, Op. 96; Locatelli's in F Minor and Brahms's Horn Trio—a happy aggregation of masterworks with which to embark upon a hard year's duties. But it cannot be said that Mr. and Mrs. Mannes found themselves until well into the second number. Their performance of the fine Beethoven number was flatly uninteresting—bloodless and desiccated. A few minutes of the Locatelli sonata effected a most happy improvement. And no wonder! Immersion in such music may well stimulate the artist faculties to the highest flights of which they are capable. A thrilling, transporting work, this same sonata, one which moves the listener to marvel anew over the utter disparity between Italian music of a century and a half ago and that of the later horde of opera mongers. How noble could they be, these seventeenth and eighteenth century Italians, how gravely aristocratic, how introspective and searchingly eloquent in their loftier moods! In breadth, plangency and majestic sweep, there are passages in this sonata that touch hands with Handel and others as grandly impassioned as Bach. Here are concentrated all of those lofty qualities which Italy has willed to exchange for the jiggling tunes of Rossini, the glucose of Donizetti and Bellini, and, in our day, Puccini's flatulent platitudes.

For the Trio the Manneses had the effective assistance of Josef Franzl, first horn of the New York Symphony. Dryly as the first movement went, yet the players contrived to maintain a careful balance of parts. The other movements—particularly the jocund finale—passed off capably. The composition deserves more frequent hearing than it gets. The greater Brahms has here at all times the upper hand. Never did he voice a

mood of romantic tenderness more happily than in the first movement, and in the Adagio he is contemplative without dullness—something he rarely managed. The instrumental combination is throughout finely homogeneous, mellow and lovely; the horn tone admirably bridges the always disturbing gap between piano and violin.

### A Two-Piano Recital

Had not the memorable two-piano recital of Messrs. Bauer and Gabilowitsch taken place too late last season to leave room for others there would doubtless have been a profuse aftermath of such functions. Undoubtedly, a number of attempts to shine in this fashion will be undertaken this year by pianists magnanimous enough to accept glory in half shares. Possibly the joint recital of Marta Milinowski and Harry Cumpson in Æolian Hall last Tuesday afternoon may be taken as a precursor of coming events. At all events, this is a refreshingly unconventional mode of entertainment and, when well done, is capable of providing considerable artistic edification.

The players in question are both young artists, both very sincere and much in earnest and, to all appearances, reasonably talented. A good-sized audience heard them with manifest pleasure in a flaccid Mozart Sonata, a set of variations of indifferent musical value by Sinding, Brahms's Waltzes, Op. 39, a Saint-Saëns "Scherzo" and an early "Fantasie" of Rachmaninoff. A pity that they did not discover Grieg's exhilarating "Symphonic Dances," which are never heard precisely because written for so unexploited an instrumental combination. This work should be investigated by all contemplating dual affairs of the kind.

The pianists preserved a good balance throughout the program and evinced much of the sympathy required for this style of musical co-operation though there was occasional lack of unanimity, due probably to nervousness. Somewhat metronomic and rigid in the Mozart number, they gained in confidence, rhythmic elasticity and consequently greater freedom of expression in the Sinding variations, the tumultuous close of which they played in really spirited fashion. Of the two, Miss Milinowski showed the greater power and variety of pianistic resource, Mr. Cumpson the better tone. Their technique was generally adequate to the occasion. All told, they are young artists who will bear watching and whom one would already hear with pleasure in the more compromising test of a solo recital. H. F. P.

### Carolyn Ortmann in a Recital of Songs

Carolyn Ortmann, the soprano, was heard in a recital of songs at Æolian Hall on Tuesday evening. In a program of no little musical excellence and offering ample scope for the exhibition of interpretative versatility and command of styles, she won the unmistakable approval of a fairly large audience. In fact it may have seemed curious to some that this singer has not been heard from oftener. For Miss Ortmann can be at times a thoroughly ingratiating artist. Certainly her vocal means are of decided natural beauty, and backed by intelligence, good taste and, on the whole, decided faculties of emotional communication. Beginning with an old Italian group she gave subsequently Schubert's "Allmacht," three seldom heard Cornelius songs, some Schumann, Brahms and Strauss numbers and several American ones by Spross, Marion Bauer and Harriet Ware.

In songs of a sustained lyrical cast Miss Ortmann shows to better vocal advantage than in such as demand the more restless and dramatic utterance. At no time during the evening did she appear to better account than in Handel's "Care Selve," which she delivered with dignity, breadth and repose, excellent phrasing and purity of legato. Here, as frequently elsewhere, there was occasion to admire the clarity and charm of her higher register. Rossi's "Ah, Rendimi" revealed likewise a proper grasp of style. Schubert's "Allmacht," on the other hand, lacked expansive grandeur and like certain of the ensuing Schumann and Brahms songs disclosed certain tonal inequalities and a breath support not always so secure as to prevent lapses from the pitch. In Cornelius' poignant "Mein Lied ist klein," Schumann's delicate "Röselein," Harriet Ware's "Call of Rahda" and Brahms's sturdy "Der Schmied" (which she repeated). The soprano furnished decided evidence of penetration and temperamental resource. These numbers earned her the heartiest applause of the evening.

Carl Deis played the accompaniments gently. H. F. P.



# MAINE FESTIVAL GIVEN IN NEW PORTLAND HOME

Mme. Melba First Famous Artist to Sing in New Exposition Building—Surprises in the Appearances of Mme. Eames and Louis Graveure—Leginska Creates a Sensation—Fine Work by Jeanne Woolford, Criterion Quartet and Chapman Chorus

PORTLAND, ME., Oct. 14.—The nineteenth Maine Music Festival held in Portland on October 11, 12 and 13 will long be remembered as one of unusual interest. It was given for the first time in the New Exposition Building (its future home), which is admirably adapted for it. The acoustic properties are excellent.

The opening concert of the Festival was the building's dedication to the cause of Music, and a huge audience had assembled to do it honor. The mayor of Portland, Hon. William M. Ingraham, gave a short address, welcoming Mme. Melba as the first great artist to sing in the hall. He also paid tribute to the tireless energy of Mr. and Mrs. W. R. Chapman, who have done so much for these festivals.

Mme. Melba, after the storm of applause which greeted her had subsided, sang the Mad Scene from "Lucia" (the flute obbligato played by J. Jean Gilbert) and after repeated recalls sang Ronald's "Down in the Forest." She was also obliged to respond with an encore after her aria from "Louise," singing "John Anderson, My Jo" by Maude Valerie White. The audience was not so easily satisfied after her last number "See Saran Rose" by Ardit. After giving Tosti's "Goodbye," she accompanied herself in his "Mattinata" and, as the audience were still insistent finally sang "Coming Through the Rye" in her inimitable way.

## Quartet's Big Success

The Criterion Quartet of New York, consisting of John Young, Horatio Rench, George Reardon and Donald Chalmers, fairly took the house by storm, and sprang into instant popularity with their singing of Buck's "Twilight." The audience were insatiable, and the quartet had to sing again and again. They repeated their triumph in the second concert on Tuesday afternoon and again on Wednesday evening. It is seldom that four such excellent singers are willing to merge their personalities. The result in this case is a perfect instrument. Their shading and attention to the balance of the parts is remarkable. Their *pianissimo* is a genuine *pianissimo*, and they have lots of reserve force. Their singing afforded great pleasure, and it is a



Scenes at Portland's Concerts of the Maine Festival. Above, Left, Roberta Beatty, Mrs. W. R. Chapman and Louis Graveure; Right, Going to the Festival at the New Exposition Hall. Below, Left, Horatio Rench and Mme. Melba; Right, Members of Criterion Quartet, George Warren Reardon, Donald Chalmers, Horatio Rench, John Young



pity that the really good music available for such a combination is so limited.

All the members of the quartet appeared at different times during the festival as soloists and were most enthusiastically received. Donald Chalmers sang "The Vulcan Song" of Gounod in the opening concert, and the bass solos in Hamilton Harty's "Mystic Trumpeter" in the last concert, giving a splendid interpretation of the latter. John Young was heard in a group of English songs on Tuesday afternoon. He has a lyric tenor of exceptional quality. He was heard again in the tenor solos in the Dubois "Seven Last Words." George Reardon delivered the baritone solos most effectively.

## Roberta Beatty Wins Favor

Roberta Beatty, though laboring under an attack of tonsillitis, acquitted herself splendidly in the soprano solos of that work, and earlier in the same program sang Massenet's aria "Pleurez mes Yeux" responding to an encore with the "Habenera" from "Carmen."

The great event of Tuesday evening was the magnificent singing of the baritone, Louis Graveure. Owing to the sudden illness of Emilio De Gogorza, the scheduled attraction for the concert, and because it was found on Monday that it would be impossible for him to be present, Director Chapman engaged Mr. Graveure to sing in his stead, and his choice was a happy one. Never have I heard such an ovation given a man as burst forth after his singing of the "Pagliacci" Prologue, and again after the "Tannhäuser" aria. He exhausted his little stock of extra songs that he had brought with him, and then began over again. He sang with ease, expression and complete mastery over his voice, and with superb tone. Then, also, his diction was perfect.

Another unexpected treat was in store for the festival patrons on Wednesday afternoon. Mme. Emma Eames had offered to come out of her retirement to sing in her husband's place on that program. The audience showed her that her graciousness was appreciated. She sang two groups of songs with piano accompaniment: "Liebesbotschaft" and "Der Tod und das Mädchen" by Schubert, "Zueignung" by Strauss, "Lilacs" and "How Sweet the Place" by Rachmaninoff and "Love in May" by Parker. Her glorious voice occasioned a feeling of regret that she had given up her public singing, despite the wisdom of her retiring while still in the zenith of her power and charm.

## Twenty-Minute Ovation

So much had been written about Ethel Leginska, who was advertised as the wizard of the piano, that something unusual was expected. When a mere slip of a girl with a great mop of hair bobbing up and down walked on the stage, one felt sceptical. After she had started to play, however, the scepticism was turned to wonder. Where did all that

smashing strength come from? She had chosen Liszt's "Hungarian Fantasy." She threw her whole heart, soul, and body, and even hair into her playing. She simply revelled in it. The greater the difficulties, the more she seemed to enjoy playing with them. It was truly a wonderful performance. The storm of applause that broke out at the conclusion of her number showed that she had swept her audience before her. It took more than twenty minutes to satisfy them, during which time she played Nos. 3, 21 and 12 of Chopin's Etudes and repeated a part of the Fantasy.

The other performer at this concert beside the Criterion Quartet, was Mme. Jeanne Woolford, contralto. She sang Tchaikovsky's "Farewell, Ye Hills" from "Jeanne d'Arc," and a group of songs, Henschel's "Morning Hymn," Chadwick's "Allah," Carpenter's "I am like a remnant of a cloud of autumn," and the Rummel "Ecstasy," for encores she sang "The Year's at the Spring" by Mrs. Beach and "The Cock Shall Crow." She has a voice of fine quality and good compass, and sings with excellent taste.

The Festival Chorus of about 600 did some magnificent singing, reaching its greatest height, perhaps, in Hamilton Harty's "The Mystic Trumpeter." The chorus members sang this modern work as if they enjoyed it. Other notable achievements of the chorus were in Buzzi Peccia's "Gloria," a splendid perform-

ance of the Dubois "Seven Last Words," Mrs. Beach's "Panama Hymn," Elgar's "Spanish Serenade," which had to be repeated, a scene from Verdi's "Otello," Mr. Chapman's "Sanctus," and one of the smoothest presentations of the "Hallelujah Chorus" that a festival chorus has given here.

## Chapman Writes March

The orchestra, made up of men from the Boston Opera House, acquitted itself well throughout the Festival. They gave a very spirited performance of "The Flying Dutchman" and "Tannhäuser" Overtures, and Mr. Chapman's "Exposition Hall March" written specially for the opening night. It is a truly jubilant composition, and was very popular. A most fascinating number was "Mock Morris" by Percy Grainger for string orchestra, played on Monday evening and repeated by request on Wednesday afternoon.

Helen M. Winslow of Bath deserves very great credit for her heroic work as accompanist. At the close of the Festival, the chorus sang a little song "To Chapman" with Seldon T. Crafts conducting. It was a delicate little compliment paid to the conductor.

ALFRED BRINKLER.

Mr. and Mrs. Carl Stoeckel returned to Norfolk, Conn., on Oct. 14, from their trip to the Pacific Coast.

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## BOSTON GIVES ITS ORCHESTRA OVATION

Warm Welcome for Dr. Muck and His Men as 35th Season Is Inaugurated

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Oct. 16, 1915.

THE Boston Symphony Orchestra, Dr. Karl Muck, conductor, opened its thirty-fifth season in Boston yesterday afternoon in Symphony Hall. The program was significant of the times, containing music of an exalted or tragic character by Beethoven, Brahms, Strauss and Liszt; the Eighth Symphony, the "Tragic Overture"; the tone poem, "Death and Transfiguration," and the tone-poem, "Les Préludes."

Dr. Muck was given a warm welcome as he entered, the audience applauding for some minutes before he raised his baton. The orchestral performances,

even for this orchestra, were exceptionally brilliant and possessed a finish more often associated with the end than the beginning of a season. The orchestra was also welcomed, for, after the Symphony, the long-continued applause brought the men as well as the conductor to their feet. They had surely deserved this greeting.

Last spring in San Francisco the Boston orchestra covered itself with glory. A week's tour in the West, just completed, had added further to the reputation of the conductor and the band. This tour had doubtless done something toward putting the fine edge on the performance, yet it is well said that Dr. Muck has now brought his orchestra to a pitch of efficiency such that he has only to make known his wish to have it fulfilled.

As for the music itself, there is little new that need be said of it, save to remark that Dr. Muck has seldom constructed a better balanced, more effective program. As has been more and more often the case of late years, there is no soloist to compare favorably or otherwise with this superb body of instruments. To-night, there was as large an audience as the hall allows and yet warmer greetings for Dr. Muck.

O. D.





Walter David

# The Story of Lucy Gates

By WALTER DAVID



© Mishkin  
Lucy Gates  
Soprano



THE story of the remarkable career of Lucy Gates reads like the pages of a romance. It has been told before, but not wholly, and will bear repeating now. It should be an inspiration to every American girl who aspires to a musical career, for it proves that ability, brains and capacity for hard work are an invincible combination that makes its own opportunity and brings success surely and certainly.

Up to a year ago Miss Gates had been singing in Europe at the Royal Opera House at Cassel and working too hard to give much thought to the time when she should return to America. The war came and all her plans were completely set askew. With the opera house closed, there was nothing for her to do but to return home at the very beginning of the musical season, when most of the engagements were already made and many of them filled.

Upon her arrival in New York, with characteristic pluck, she set about the task of interviewing the New York managers, and what a thankless, heart-breaking job it is! In my experience as a manager, the hardest thing I have to do is to tell young aspirants that I cannot take them.

None of the managers wanted Miss Gates. They did not need her, nor would they give her a hearing. It was a discouraged young woman that faced this situation. One day she met Arthur Judson, who was formerly advertising manager of Musical America, and he advised her to come to see me. She came to my office one Saturday afternoon just as I was about to leave for the day. There was something about Lucy Gates that appealed to me very strongly, and the grim determination with which she stated her case led me to make an appointment to hear her.

A day or two later I took Mr. Judson with me, and at the appointed hour we went to the hall where Miss Gates was to sing. She began by singing the famous and difficult "Bell Song" from Lakmé. It is not a song for an amateur; only the artist can

make it effective. When she told us what she would sing I remarked to Mr. Judson that she had undertaken a big job, but she sang it with dazzling brilliancy; sang it in such a way that both of us, accustomed as we are to hearing voices, were thrilled and astonished. She then sang several of the famous coloratura classics, and the more she sang the more conclusively she proved her sound musicianship.

A little later Miss Gates signed a contract with me for a term of years. Her first New York appearance was made on the 8th of December, with the Rubinstein Club. One of the great artists of the Metropolitan Opera Company was to be the star of the evening, assisted by Miss Gates. This star had the first appearance on the program and was received with the applause which was his due. When he had left the stage, after a few moments interval Miss Gates quietly slipped onto the stage. The applause was but perfunctory, but when she finished her first number that audience, accustomed to hearing only the best in the musical world, literally sat up and took notice and hailed her with a spontaneous outburst of applause seldom heard in New York now-a-days. Before the evening was over, the president, Mrs. William R. Chapman, engaged her for a second concert in January, and a third appearance with this club followed in April. That stands as a very remarkable record.

On the 11th of December another great audience gathered in the ballroom of the Waldorf-Astoria for the "Moments Musicales." Nearly every one of the great stars of the Metropolitan Opera Company was there. Miss Gates sang, and the applause was led by the great Caruso, standing in a stage box and shouting "Bravo." Before the season closed Miss Gates sang nineteen times in New York City alone and many times out of town.

This, then, is what one American girl has accomplished. She is yet young in years, and a most brilliant future is predicted for her by those who know.

Miss Gates is under the Exclusive Management of

**FOSTER & DAVID**

500 Fifth Avenue

NEW YORK





Dear MUSICAL AMERICA:

A curious situation seems to have arisen at the Metropolitan Opera House. As you know, Arturo Toscanini has finally decided not to come to this country for the operatic season. The reason given, which, no doubt, is authentic and sincere, is, that the man is so affected by the entrance of Italy into the war to fight its traditional enemy, Austria, that he is determined to sacrifice everything to raise money for the Red Cross there, and so has given up all thought, at least for the time being, of professional work.

This is in line with what Ignace Paderewski is doing, namely, going about this country, giving concerts, to raise money for his suffering compatriots in Poland, which concerts, by the bye, he is making spectacularly effective by addresses in which he shows as great a power of eloquent appeal as he does with his unsurpassed music.

As you also know, when it was announced that Mr. Toscanini would not come back to us, it was then given out that Giorgio Polacco, who had been one of the conductors at the Metropolitan, had been re-engaged. The press generally stated that Signor Polacco would take Mr. Toscanini's place, which announcement was accompanied by kind references to Signor Polacco's talent as a conductor, and also to the many engaging qualities which he had exhibited while he has been with us, the past three seasons.

However, the announcement that Signor Polacco was to take Mr. Toscanini's place, seems to have stirred up some feeling on the part of the management, as I am in receipt of the following letter from Mr. Guard, the urbane press agent of the Metropolitan Opera Company, who writes as follows:

METROPOLITAN OPERA COMPANY.

NEW YORK, Oct. 9, 1915.

Dear Mephisto:

Pardon me if I undertake to correct you in the recent record of your "Musings."

My good friend, Maestro Giorgio Polacco, has not been "officially announced" as Maestro Toscanini's successor.

Maestro Toscanini has been "replaced" by no one.

And Maestro Polacco (who, in my humble opinion, formed after careful inquiry, this summer, in Italy, is, next to Mr. Toscanini, one of the best Italian conductors of to-day) simply succeeds himself. Isn't that sufficient?

Fraternal yours,

WILLIAM GUARD.

With reference to this letter, I have only to say, first, that it is, no doubt, absolutely correct that Maestro Polacco has not, as Mr. Guard says, been "officially announced" as Maestro Toscanini's successor. On that point, of course, we must accept Mr. Guard's statement on behalf of the Metropolitan Opera Company.

We must also accept the statement that the Metropolitan Opera Company does not desire to have it known that Maestro Toscanini has been "replaced" by anyone.

\* \* \*

What strikes me as curious is that so well posted a man as Mr. Guard should only know that "Mr. Polacco is, next to Mr. Toscanini, one of the best Italian conductors of to-day, after careful inquiry, this summer, in Italy."

Does Mr. Guard take his estimate of conductors from Italian sources and authorities, exclusively, and does he ex-

pect that the press here is to follow his example?

Have we got to the position where we have no mind of our own, artistically, that we have to wait until Italian authorities inform us as to the standing of a conductor who has been with us several seasons?

Are we Americans to be under the domination of Milan as to our judgment of the standing of conductors, as the opera house is, unquestionably, under the domination of Milan, with regard to the engagement of artists?

Whatever be the estimate by the authorities of the Metropolitan Opera House of the situation, not merely the press, but the public has an opinion on the subject, which was formed some time ago, and is to the effect that Signor Polacco is a man of distinguished ability, entitled to the utmost consideration, who was, in the opinion of many, kept unnecessarily in the background.

When it gets so far that the press must temper its opinion of a conductor, so that it may not offend the distinguished maestro, Signor Toscanini, I think we have reached the limit!

No one, as I have said before, has a higher opinion of the genius of Signor Toscanini; no one estimates his value to any operatic company, more than I do; but when we come to say that he is all there is to opera, and that everything must yield to him, then, I think, we go too far—and I say this in the broad sense that the time has come, and very decidedly, to take a definite position against making the conductor of the orchestra, however great, however talented, however distinguished he may be, the irresponsible czar of the entire operatic season, to whom everybody, including the directors, manager, artists, press and public, must bow.

I say this in the interest of art, in the interest of opera and of opera goers.

If the orchestra and its conductor are the all-in-all in opera, it means the death of good singing. The undue prominence of the orchestra was never contemplated by the composers of opera, nor is it desired by the public who go to hear opera!

\* \* \*

It is always, as the French say, the unexpected that happens!

If you had asked me which of our leading critics would write a sane, well balanced article on the subject of the war and music in America, and the probable effect upon musical conditions here of a foreign invasion, I certainly would not have named H. E. Krehbiel, of the *Tribune*.

Yet I must candidly confess that his article in the Sunday Supplement of the New York *Tribune* of Oct. 10, on this subject, is, with some exceptions, not only able, well reasoned out, but broadminded.

I will differ with Mr. Krehbiel, when he calls the "invading artists and teachers who have hitherto earned their livelihood in European countries" a "horde." We associate the word "horde" with an undisciplined band of reckless marauders. Surely the poor musicians who have been forced out, and, in many cases, have lost their all, do not deserve any such repellent designation.

I will agree with Mr. Krehbiel where he says that one of the results of the war will be to place the managers of opera in the position of being able to lessen the demands made upon them hitherto by the singers. These demands, as Mr. Krehbiel truly says, have grown to be exorbitant, and if the managers are willing to share with the public the good which will result from their reduction, opera may be put on a saner and larger foundation than it has occupied heretofore.

I will also agree with Mr. Krehbiel that before the conditions in European opera houses are restored to their old status, the question of whether or not America can support not one but several operatic institutions will have been answered in the affirmative.

Mr. Krehbiel is most forceful, however, when he comes to speak of our craze to send our young girls and boys to Europe for a musical education, this being supposed to be necessary, on the ground that we do not have musical institutions and music teachers in this country, of sufficient ability and experience, to give them that education at home.

Now, let me quote Mr. Krehbiel himself. He writes:

"One of the evils of foreign musical instruction, an evil that permeates other fields besides the operatic, has been the luring of American students to Europe by the promise of engagements, or débuts, at least, in foreign institutions—the opera houses in Italy in particular. The worthlessness, as a rule, of these opportunities has frequently been set forth by the honest and intelligent writers on musical affairs for the American newspapers. To the dishonest traffickers in them, agents and teachers, these oppor-

tunities, which have cost many a parent large sums of money that could be ill afforded and many an operatic aspirant disappointment and even shame, the war has interposed an obstacle which we may expect to see them attempt to overcome by the organization of opera companies with high sounding names on this side of the ocean. \* \* \* If the humbug of foreign débuts and purchased puffery is thoroughly exposed in consequence, however, it will be one creditable thing to be set down in the war account. This fraud against student, patron and public has been most flagrantly perpetrated hitherto in the operatic field, but other departments of music have not been free from it."

\* \* \*

With regard to the question of operatic débuts, "especially in Italy," to which Mr. Krehbiel has referred, there is a feature which is not generally understood, especially among the ambitious fathers, mothers and patrons of would-be artists, particularly girls. It is high time somebody had the courage to bring the matter up.

George Hamlin, the tenor, and one of our most distinguished American singers, not long ago sent a cable regarding this situation to the *Chicago Daily News*. In spite of the large circulation and influence of that paper, Mr. Hamlin's exposition of the conditions in the Italian opera houses never went beyond a few hours' sensation in the Windy City. It got no further till your Editor, in his public addresses, referred to it.

Now one of the characteristic features of operatic life in Italy is what is called "the right of protest" on the part of the director. This "right" means that when a young singer makes a début, or even before, at rehearsal, the director of the orchestra or of the opera company, has the right to "protest" the singer as being either incompetent, or not meeting the necessary requirements.

Let us see how this works out.

Enter upon the scene, in an Italian town, where there is an opera house, a mother and her daughter, a talented American girl. The girl has studied several years at home; has spent a season or two, maybe at Paris, maybe, also at Berlin; has studied with a number of competent teachers in Milan, and finally is pronounced fit for a début.

The mother has some money, furnished by the family, from home, often at a great sacrifice.

They have been informed by an agent in Milan, who is in with the scheme that if they will go to a certain opera house in Italy, the young girl can secure a début, under favorable circumstances.

Full of hope and ambition, the mother and daughter proceed to this town. They present their credentials and see the manager.

After considerable palaver they are informed that as the young lady has, as yet, no reputation as a singer and the opportunity to start a career is valuable, if she will pay several thousand lire—that is, from five hundred to a thousand or fifteen hundred dollars, every possible assistance will be given her with the press and the *clacque*, to make a favorable début.

The terms are agreed to, though they seem a little hard to the poor mother, who sees her resources rapidly melting away, and is wondering whether the daughter will be able to earn money before they are wholly exhausted.

The next step is the introduction to the *maestro*, or chief of orchestra, who is delighted to meet the American mother and her pretty daughter, and is particularly complimentary, in true Italian style, with regard to the daughter's personal charms.

He sees before him an intelligent, bright, beautiful American girl, a little pale, perhaps, from study and anxiety.

He suggests that they report next morning for rehearsal, when everything will be ready for them. The girl then goes through her rôle, and elicits the approval of the *maestro*, and perhaps of some others, including several of the local *cognoscenti*, who have heard of the arrival of the pretty débutante.

The *maestro* expresses himself, also, in terms of warm approval, and suggests, in a very charming way, that he has some personal points with regard to her rôle that he would like to convey to the young lady, and whispers that she should meet him later and take a little dinner with him—alone.

The young girl, knowing something of European customs, demurs to this, but suggests, in turn, that she will be very glad to have the *maestro* come to their rooms, if "Mama" can be there, too.

The *maestro* shrugs his shoulders. This advance being rebuffed, others follow. They reach a climax just before the opening night, in a very decided proposal on the part of the *maestro* to the young girl, which she rejects and almost

goes into hysterics at the violent love protestations that are made to her. She is almost afraid to tell her mother of the situation.

The début comes.

Something seems to go wrong with the orchestra. The young girl is nervous. The next day she is "protested" as not being up to the mark, or yet ready or experienced enough.

The "right of protest" has been exercised, the money has been paid, there is no appeal.

Heartbroken, mother and daughter leave the city, with the local papers expressing their regret that a young girl of evident promise has not yet been sufficiently prepared to warrant an appearance on the stage, but, in the course of time, perhaps, if she has further tuition, she may make a success.

\* \* \*

This thing goes on in Italy every day, as it has been going on for years. It is well known, and not long ago I forced a young American, who had been connected with one of the leading opera houses in Italy, to admit that everything that I have written here was the absolute truth.

So I was glad to see Mr. Krehbiel write the sentence which I have already quoted, and which I now repeat:

"The worthlessness, as a rule, of these 'opportunities,' débuts (at Italian opera houses in particular) has frequently been set forth by the honest and intelligent writers on musical affairs for the American newspapers. To the dishonest traffickers in them, agents and teachers, these opportunities, which have cost many a parent large sums of money that could be ill afforded, and many an operatic aspirant disappointment, and even shame, the war has interposed an obstacle."

This may set some American fathers and mothers thinking.

\* \* \*

Milton Aborn, of the Aborn Brothers, who has had operatic road companies for years, and who, with his brother, ran the season of opera in English at the Century Opera House, has instituted a school for opera in New York. It has had some notice in the press, of a kindly character. Mr. Aborn has done some advertising.

It was felt, however, that the scheme needed, and deserved, further publicity, and it is in the obtaining of this publicity that I must take off my hat to Mr. Aborn.

He managed to get "a press agent story" into the New York daily papers which was, to use the vernacular, "a lulu." Indeed, he caught the eminently respectable *Times* to the tune of a column and a half, in which there was a very cleverly written description of a truck driver, a poor Roumanian immigrant, whose voice was discovered to be something wonderful.

It seems the truck driver, while driving his truck through West Seventy-second Street, where the Aborn School is located, heard some singing, and being musically inclined, though it is said he cannot read a note of music, was so fascinated that he kept driving that truck up and down before the house, till finally he descended from his truck, rang the bell, and wanted to know who the singer was.

Not deterred by the maid slamming the door in his face, all of which is graphically described in the *Times* story, he returned later, and, in this way, gained an introduction to Mr. Aborn, which introduction resulted in Mr. Aborn trying the Roumanian's voice on the spot, which trial led to the discovery that he had a voice finer than Titta Ruffo's, and almost of the quality and extent of Caruso's.

And now, according to the *Times*, the truckman has abandoned his truck, and is being groomed for grand opera, has a fine allowance, and, I suppose, we will next hear that he has an automobile at his disposal, liveried servants, a home in New York and a place in the country for week-ends.

The story is beautiful. It is beautiful whether it be true; it is beautiful whether it be romance—and, as a "press agent stunt," as I said, I take my hat off to it!

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#### Two More California Recitals Arranged for Mrs. Beach

Mrs. H. H. A. Beach has been engaged for two more concerts in California. One, arranged by the Southern California Teachers' Institute, will take place on Nov. 9 at San Diego and the other at Riverside, on Nov. 11, under the auspices of the Tuesday Musical Club. In both cases the recitals will be devoted entirely to the composer's own works.

Joseph Bonnet, organist of St. Eustache, Paris, is with the French army at Chartres.





**SOPRANOS:** Belle Gottschalk, Felice Lyne, Tamaki Miura, Bianca Saroya, May Scheider, Maggie Teyte, Luisa Villani.

**MEZZO - SOPRANOS and CONTRALTOS:** Elizabeth Campbell, Fely Clement, Maria Gay, Elvira Leveroni.

**TENORS:** Lasar Andres, Ernesto Giaccone, Ippolito Lazzaro, Riccardo Martin, Georgi Michailoff, Zanco de Primo, Giovanni Zenatello.

**BARITONES:** George Baklanoff, Ernesto Caronna, Thomas Chalmers, Giorgio Puliti.

**BASSOS:** Paolo Ananian, Alfred Kaufman, Jose Mardones.

**CONDUCTORS:** Agide Jacchia, Emil Kuper, Roberto Moranzoni, Adolph Schmid.

**REGISSEUR GENERAL:** Ryszard Ordynski.

**STAGE MANAGER:** Louis Verande.

**ASSISTANT CONDUCTORS:** Ralph Lyford, Alexander Smallens, Frank Waller.

**CHORAL DIRECTOR:** Amedeo Barbieri.

**TECHNICAL DIRECTOR:** Robert F. Brunton.

**ANNA PAVLOWA,** Prima Ballerina Assoluta.

Ivan Clustine, Directeur Choréographique.

Alexandre Volinine, Premier Danseur Classique.

Stephanie Plaskovietzka, Première Danseuse Classique.

Stasia Kuhn, Première Danseuse Caractère.

## THE MUSIC CRITICS OF CHICAGO GIVE THEIR UNANIMOUS APPROVAL:

"It is pleasant to be able to certify that the vocalism was so excellent that the triumph of the company is assured. Nor should there be forgotten the fascination of the scenery which Josef Urban has provided. He is not as other artists of his kind. His imagination is as rich as are his colors, and his technique is as original as it is fine."—Felix Borowski in the *Chicago Herald*.

"I have a suspicion that any opera presenting the mimicry of Pavlowa and the high passion of Zenatello's C flat will be a success. The next operatic novelty will be something written around Urban's scenery and Rabinoff's cosmic energy, and it will be a success."—James Whittaker in the *Chicago Examiner*.

"Mr. Rabinoff's company is an organization worthy of its own ideals and entirely sufficient to the task it has set itself."—Eric De Lamar in the *Chicago Tribune*.

"Enthusiasm and the general atmosphere of spontaneous appreciation characterized the attitude of the audience at the premiere of the Boston Grand Opera Company and Pavlowa Ballet Russe."—Herman Devries in the *Chicago Evening American*.

"Grand opera of actual metropolitan character came to the Auditorium last night. One may praise these singers, adepts at their art, but Pavlowa is not of these. They sing; she is song itself."—Stanley K. Faye in the *Chicago Daily News*.

"The production last night was a striking illustration of how the modern spirit of stagecraft can give vitality to the works of the older school when the right people have it in charge. The artists of the Boston Grand Opera Company and the Pavlowa Ballet united to form an ensemble of magnificent power, and back of it all you felt the sense of a directing head that had fused all the elements upon the stage."—Karlton Hackett in the *Chicago Evening Post*.

"Through the combined forces of these two companies a new standard of opera giving has come into being. It disclosed more favorable features and fewer weaknesses than any opera company that has been in Chicago in the past decade."—Edward C. Moore, *Chicago Evening Journal*.

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"THE SECRET OF SUZANNE" and others.

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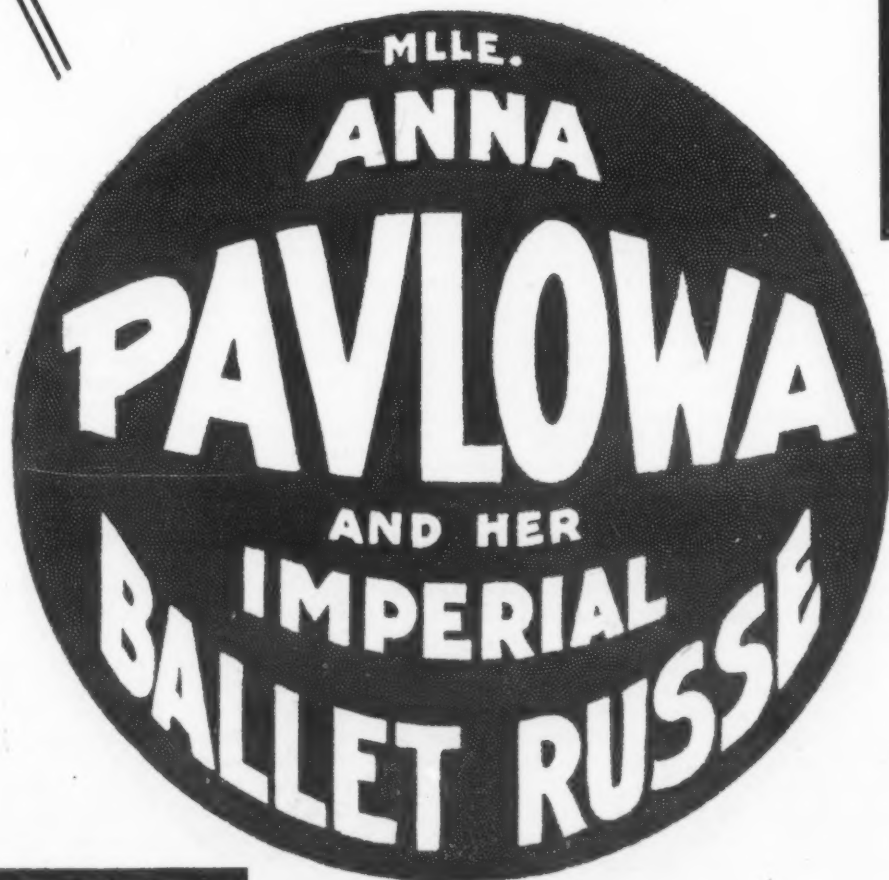
and Divertissements

### Saint Louis Enthuses:

"The audience which filled every seat at the Odeon and which was the most brilliant one seen there in years, did not conceal its delight in the performance as a thing of distinguished beauty."—Richard L. Stokes in the *St. Louis Post-Dispatch*.

"The Boston Grand Opera-Pavlowa Ballet Company present the best grand opera heard and seen in Saint Louis since the days of the redoubtable Maurice Grau."—Richard Spamer in the *St. Louis Globe-Democrat*.

"Last night's performance was easily the most authentic performance of grand opera St. Louis has witnessed in a decade, or perhaps a good deal longer than that. It was a wonderfully well rounded performance by a company on intimate terms, artistically, with one another, supported by a production of sufficient massiveness and color to merit unstinted approval."—Louis Dodge in the *St. Louis Republic*.





## ORGAN MUSIC WINS FAVOR IN ATLANTA

Charles A. Sheldon, Jr., Gives Recitals That Appeal Most to Average Concert-Goer

ATLANTA, GA., Oct. 13.—Charles A. Sheldon, Jr., the new city organist of Atlanta, has, in just two concerts, sent the attendance at the weekly recitals bounding up by playing just the sort of music people want, and by devoting a big part of his programs to "request numbers." Mr. Sheldon plans to continue to build his programs on such numbers as are within the appreciation of the "average" music-lover, though not at any time stepping into the sphere of "popular song" music.

Mr. Sheldon gave his second free recital Sunday under the auspices of the Atlanta Music Festival Association, his program being an excellent example of the sort of music he plans to give during the winter. It included such numbers as the Prelude to "Lohengrin," Rossini's Overture to "William Tell," Spencer's "Grand Choeur," in which the echo organ was used effectively; Harker's "In the Twilight," the Largo from Handel's "Xerxes," and Mr. Sheldon's own Festival March, recently composed.

The first of a series of concerts for members and invited guests was given Sunday at the East Lake Country Club. Herr von Halfdan Jebe, Norwegian violinist, made his initial appearance in Atlanta at this concert. In addition there was a big orchestra, under the direction of Karl von Lawrence.

Splendid weather has permitted a continuation of the park concerts, and an interesting one was given last Sunday at Grant Park by the Fifth Regiment Band, under the direction of C. E. Barber.

Rehearsals of the amateur orchestra are progressing favorably at the Southern University of Music. The orchestra now numbers thirty-eight and plans to give a public concert soon.

The recently organized Cantata Club is also meeting with splendid success, having enrolled about forty-five. Albert Gerard-Thiers is the director.

L. K. S.

### Concerts for Women's Philharmonic Society

The Women's Philharmonic Society, Amy Fay, president, has entered upon the seventeenth year of its existence with renewed activity, and will give the first informal musicale of the season at the Granberry Studios, Carnegie Hall, Oct. 30. Under the efficient management of Mme. Clementine Tete-Doux Lusk, the maintenance of the usual artistic standard of the programs is assured. Rehearsals of the orchestra are in progress under the direction of Madeline Eddy, conductor. Two orchestral concerts will be given during the season.

### St. Louis Choir Aids in Dedication of Masonic Temple

ST. LOUIS, Oct. 11.—Charles Galloway, who directs many of our most prominent choral organizations, will depart on Oct. 16 with the Scottish Rite Choir of St. Louis, which numbers about twenty-four trained male voices. The choir will go to Washington, D. C., to participate in the dedicatory services of the Scottish Rite Masonic Temple on Oct. 18 and 19. After the exercises the choir will go to New York, where they will make some records for the Columbia Graphophone Company.

H. W. C.

## CLARISSE COUDERT ENTERS CONCERT FIELD FROM SOCIETY



Photo © Ira Hill

Clarisse Coudert, Soprano, Prominent in New York Society, Who Is to Take Up a Concert Career Under the Management of Charles A. Ellis

IN the advent of Clarisse Coudert, soprano, into the concert field, Charles A. Ellis, under whose management this artist will sing, presents a singer who combines marked musical gifts with a high social standing. Mme. Coudert has often been heard in the drawing rooms of New York and Newport, where she is a prominent figure, but this season will be her initial bow to the general public in concert. In private life she is the wife of Condé Nast, president of the Vogue Company, and publisher of *Vogue* and of *Vanity Fair*, and is the daughter of one of the senior members of the law firm of Coudert Brothers, New York.

Mme. Coudert is said to be a singer of exceptional talent, with a soprano which is delightfully clear and resonant. Mr. Ellis is booking an interesting tour for this artist, and her appearance in Boston has been scheduled for Nov. 28, when she will be heard in the splendid Sunday afternoon concert series at Symphony Hall.

A somewhat more intimate idea of this new figure in the concert world is gleaned

by a perusal of Algernon St. John Brenon's account in the *New York Telegraph*, of the soprano's starting a public career. He says:

"Clarisse Coudert is the latest recruit to the noble army of concert singers. Her name is celebrated in legal circles, for her father is Frédéric René Coudert, the leading American authority on international law. The Couderts are of French descent and a French origin is clearly to be seen in the striking style of good looks of which Clarisse Coudert is the inheritor."

"She is of a dark 'meridional' type, as the French call it, and in manner is very Gallic and vivacious. She has studied singing for some years, but on her marriage to Condé Nast, she relinquished any actual professional ambitions she may have entertained, and devoted herself to private study. Her home in the Murray Hill region has long been the meeting place of the most celebrated singers and musicians of the day, and Geraldine Farrar and Clarisse Coudert, for that is to be her *nom de guerre*, have long been close friends."

Professor J. M. Renny, who directs the music for the public parks of Chicago, has opened a studio on the North Side of that city. He is well known as a baritone, violinist, pianist and composer and has also conducted choruses and orchestras. He has European degrees as Doctor of Music and Philology.

## "TRAVIATA" FINELY SUNG IN SALT LAKE

Lucy Gates Captivates Hearers as "Violetta"—A Well Rounded Performance

SALT LAKE CITY, UTAH, Oct. 7.—Brilliant, indeed, was the opening of the musical season when Lucy Gates, Utah's famous singer, presented "La Traviata," with her own company chosen from local musicians. "La Traviata," a fairy god-mother to three generations of coloratura sopranos, affords a wonderful opportunity of hearing Lucy Gates at her best, musically and dramatically. And on this occasion an army of friends and admirers lost no possible chance of manifesting delight in hearing and seeing her. She gave a thoroughly interesting interpretation, well balanced, full of personality, and magnetic enough to give fresh appeal to the old-time favorite Verdi work. "Ah! fors è lui," executed with highest artistry, brought forth a furore of applause.

A feature of interest was the appearance of Jack Summerhays, a young local tenor, whose voice is sweet in quality and who has a straightforward warm-hearted manner of winning his public. His *Alfredo* had unusual virility.

Hugh Dougall, a *Giorgio Germont*, the father, received a hearty greeting and sustained his rôle with marked dignity. Especially commendable was his duet with *Violetta* in the finale of Act. II.

Ruth Ingman and Evangeline Thomas lent excellent support in the rôles of *Flora* and the *Maid*. The rest of the cast was in good hands and the incidental dances and work of the choruses showed unusual care of preparation.

Much credit for the opera's artistic success is due B. Cecil Gates, who wielded the baton. The finish and refinement of his art have long held him a favorite before the public. His conducting was marked by force and accuracy.

Miss Gates deserves to be congratulated for the triumphal success of the production. Beginning Oct. 4, the opera has given five performances, under the personal management of George D. Pyper.

Z. A. S.

### Mount Holyoke Music-Lovers Hear Belgian Artists in Benefit

MOUNT HOLYOKE, MASS., Oct. 9.—Students at Mount Holyoke College were treated to an interesting musical program in a concert last evening. A program was given by artists from the Royal Opera House of Antwerp and Brussels, who are traveling about the United States giving their services in an effort to raise funds for the benefit of their suffering Belgian countrymen. The participants, all of whom did praiseworthy work, were Mme. Oct Belloy, soprano; Jean Collignon, baritone; Mme. D. Jean, 'cellist, and Mme. Radoux, accompanist. There was no admission charged for the concert, but a collection was taken up.

W. E. C.

### Club in Oklahoma Town Devotes All Its Programs to American Music

BARTLESVILLE, OKLA., Oct. 10.—The Musical Research Club is to take up a schedule of American music for its nine monthly meetings. The club is a member of the National Federation and does good work.

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WALTER B. GRAHAM.

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- II—Menuett ..... Gluck  
Allegro ..... Fiocco  
Sœur Monique..... Couperin  
Prelude and Allegro..... Pugnani-  
Kreislér
- III—Barcarolle ..... Macmillen  
Spanish Dance in C Major... Sarasate  
Serenata, Napoletana..... Spambati  
Impromptu ..... Tor Aulin
- IV—Ciaccona (with organ accom-  
paniment)..... Vitali



## Rudolph Ganz Discovers a "Miniature Switzerland" At His Camp in Naples, Maine

"AT Camp Mary with Rudolph Ganz" was the caption which the *Lewis-ton Journal* recently attached to a page of its Sunday magazine section devoted to a visit with the famous Swiss pianist at his summer home in Naples, Me. Here Mr. Ganz spent his time enjoying a delightful summer with his piano, his automobile, his family and his pupils. The latter, numbering about thirty-five, were assembled from all parts of the country, some coming from Texas, California and Virginia. Of these thirty-five pupils, about twenty lived at Naples and camped out in the real sense of the word, sleeping in tents and practising in barns and farm-houses,—while the remainder stayed in or near Portland and received their weekly lesson on Fridays when Mr. Ganz would "Ford" his way over the Maine roads to Portland, about a two hours' ride from Camp Mary.

It was an interesting and congenial gathering of young musical aspirants who followed Mr. Ganz to his rustic retreat and, though the spirit of the summer time was not missing (as may be judged from the accompanying picture) they were all there primarily for work, and this they did most conscientiously and enthusiastically—the occasional diversions of picnics, bathing and dancing parties only adding the necessary variety and contrast.

### Class Lesson Recitals

Half of Mr. Ganz's pupils this summer had played in public both in this country and Europe and the class lessons when one or two of them performed for the others, were an interesting feature of the summer's work.

In the aforementioned newspaper interview a more intimate glimpse into life at Camp Mary is found, in the following paragraphs:

"A delightfully hospitable place is Camp Mary, as was found by the *Journal* representative driving out there one night recently from Casco. At the camp, surrounded by a broad veranda and overlooking the lake, Mr. Ganz

greeted us. His hearty handshake, his genial personality and unassuming manners make us feel like old friends and he impresses us at once as a man



Rudolph Ganz, the Noted Swiss Pianist, as a Farmer-Musician, and One of His Pupils at His Camp in Naples, Me.

as big in heart as in musical genius. Mrs. Ganz with her sparkling vivacity and graciousness fairly radiates charm. She chatted animatedly of the delights of Naples—"a miniature Switzerland."

"The young son of the household is a bright, interesting lad, named Anton Roy, his mother informed us, in honor of the great Wagnerian singer. Master Roy himself has a high sweet voice of exceptional quality. But while he is always willing to entertain with his musical ability, his lively intelligence and constructive energies scorn the inactive life of a public singer. 'I don't want to sing and have to go to concerts all the time,' he insisted. 'I want to be an engineer and build things. I wouldn't mind if I could play the piano like father, but

## TO INTEREST COMPOSERS IN NEWARK SONG CONTEST

Florence Mulford's Services Sought by Anniversary Committee—Contralto Back from Western Tour

Florence Mulford, the contralto, has just returned from an extensive trip to the Western coast, where she has given many concerts and recitals. During the summer Mme. Mulford appeared with the Opera Company at Ravinia Park, Chicago, singing such rôles as *Amneris* in "Aida" with exceptional success. Her tour to the coast included appearances in Minneapolis and St. Paul and four at the San Francisco Autumn Music Festival, under Emil Mollenhauer, beginning on Sept. 29.

Mme. Mulford has been requested by the chairman of the committee arranging for the \$250,000 celebration of Newark's 250th anniversary to interest composers in the projected contest for a "Newark Song." A large cash prize is to be awarded to the successful composer and also to the winner of the award for the best poem. Mme. Mulford has been selected for this task because of her wide acquaintance among musicians.

Mme. Mulford has booked many engagements for concerts for this season, and will open a New York studio in the near future. Her classes in Newark are very large, and many of her pupils occupy important church positions. A series of recitals, to be given on alternate Tuesday afternoons by artist pupils of Mme. Mulford, is contemplated. In addition to all her other activities Mme. Mulford is the soloist at St. Paul's M. E. Church, Newark, which is one of the highest paid positions in the metropolitan district.

### Members of Grand Rapids Faculty in Church Concert Course

GRAND RAPIDS, MICH., Oct. 14.—Artists from the Halek School of Music, Mr. and Mrs. Halek, Alexander Sebald, violinist, and William Beard, baritone, opened the course of the Young People's League at the Fountain Street Baptist Church, Tuesday evening to a capacity house. E. H.

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mother doesn't want that. She says there's piano playing enough in the family. Master Roy has his future career as engineer all planned out, even to the schools he will attend to get the proper training, and his spare moments are never more happily employed than in first attempts to 'build things.'

"Master Roy comes naturally by his vocal gifts. His mother was a singer of note before her marriage and sang in most of the leading cities of Europe. She was for five years an instructor in the Chicago College of Music, and it was there she first met Mr. Ganz who was also teaching in the institution. She was known as Mary Forrest."

Williams Simmons Sings to Audience Numbering 2000

NEWARK, N. J., Oct. 14.—Williams Simmons, the baritone of New York, sang enjoyably solos by Abbott, Hawley and Huhn at the recent first special musical service of the season, in the Roseville Avenue M. E. Church, this city. He was heard by about 2000. Assisting soloists were Cornelius Jackson, violinist, and Henry Jordan, Jr., 'cellist.

Ludwig Hörth, who spent one season at the Metropolitan, has been re-engaged as *regisseur* for the Breslau Municipal Opera.

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Conditions that Militate Against Quicker Recognition for the New-comer—Importance of Long Publicity Campaign—An Immense Field for Musical Cultivation

LOS ANGELES, Oct. 15.—With Paderewski, Spalding and Cadman appearances added to the Melba concert already given, as extras on his Philharmonic list, Manager Behymer is not worried about a sufficiency of talent for his Philharmonic courses of concerts, even though Emmy Destinn, Moriz Rosenthal and Mary Garden are temporarily sequestered in Europe.

Los Angeles and San Francisco now are of a size, and this county has 100,000 more population than San Francisco County, so there is good reason for artists wishing to appear on the Behymer Southern California lists. The musical population here is of such a grade of education that it demands the best. The mediocre artist cannot get first-class prices or good audiences. In fact, it is hard for some of the better artists to

draw full houses if they have not been heard on the Pacific Coast before. Our people are somewhat conservative in concert attendance.

One fact that militates against a quicker reception of a new artist is the small space given to musical matters by the daily press. A notable musical event in New York or Chicago, if noticed at all, may get but a dozen lines. A great reception to a soloist in the Eastern musical centers is not mentioned at all.

Consequently, the general public has only the musical and literary press for its information in matters artistic and an immense amount of educational work devolves on the musical impresario and manager. It would pay great artists, who anticipate coming here, to conduct a publicity campaign a year in advance.

### Artists Who Draw Big Audiences

In Los Angeles immense audiences are given Paderewski, Melba, Kubelik, Schumann-Heink, Galski, Jomelli, Calvé, McCormack, Kreisler, Garden and a very few others. But their names are household commodities. They draw, not alone on their merits but on their publicity capital. And so the more less-known artists do in that line in MUSICAL AMERICA, the larger will be their audiences when they arrive on the Pacific Coast.

What is true of Los Angeles in this matter is true of the other cities of the Coast—San Francisco, Berkeley and Seattle, and possibly San Diego, Portland and Tacoma. An artist drawing an unusually large audience in Los Angeles will do all the better in San Diego, from that cause.

There is an immense field here for musical cultivation. By that I mean that the general education is higher than in the large Eastern city and consequently the mind is more ready for the cultivation of musical appreciation. The proportion of slum element is small; the proportion of home-owners is large. That tells the story.

Los Angeles has received such musical

advertising the last year in the musical and general press, especially from MUSICAL AMERICA, that the newcomer knows he is coming into musical opportunities the equal or better than those he leaves in the East.

### Music in All Varieties

Besides the artists brought here by Mr. Behymer—perhaps twenty-five in the course of a season—our Symphony Orchestra, Woman's Orchestra, Ellis Club (100 men's voices), Lyric Club (100 women's voices), Gamut Club, Dominant Club and a score of others offer all varieties of musical culture.

Musical instruction is equally well attended to, the vocal ranks this season, for instance, being reinforced by William Shakespeare, in vocal method and Florencio Constantino, in operatic repertoire.

What Los Angeles can do when it really undertakes a project was seen in the production of "Fairyland," which cost about \$65,000 and which, including seat sale and guarantee funds paid a balance above that sum. While the same sum applied to music for the general public might have produced wider and deeper results, there is no discounting the enthusiasm developed by that opera. Los Angeles' musical future is assured.

W. F. GATES.

### Albert Riemenschneider Opens New Chicago Organ

Albert Riemenschneider, on Oct. 6, gave the opening recital on the magnificent new organ installed at St. Paul's Episcopal Church, Chicago. Mr. Riemenschneider delighted a large audience of 900 with selections by Widor, Macfarlane, Rogers, Noble, Bach, Yon, Guilman, Wolstenholme, Wagner and Faulkes. Mr. Riemenschneider presides over the organ at Baldwin Wallace College, Berea, Ohio.

### A Great Essential

To the Editor of MUSICAL AMERICA:

I inclose subscription. Your paper is a great essential, and a welcome friend to all music-lovers.

Very sincerely,

MADELINE E. CUTTER.

Sugar Hill, N. H., Oct. 3, 1915.

The National Association of Organists, Arthur Scott Brook, president, will give its annual "get-together" dinner at the Hotel Gerard, New York, on Monday evening, Oct. 18. Miles I.A. Martin of 328 West 113th Street is the chairman of the dinner committee. J. Warren Andrews, warden of the Organists' Guild, and George Ashdown Audsley will be the association's guests.



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## FUTURIST PIANISM AS VIEWED BY ARTHUR SHATTUCK



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TUMULTUOSO!!!

NEENAH, WIS., Oct. 10.—Arthur Shattuck, the American pianist, sees little of interest or importance in the so-called "cubistic music"; futuristic art bores him quite as much. In fact, he once held a theory that futuristic art was largely the result of overstrained effort to produce something novel, at the expense of artistic canons accepted as good; cubistic music, he thought, emanated from a like impulse.

So he set to work to prove his theory. With deliberate intent to incorporate into a picture the most meaningless combination of absurd figures and strange color he could conceive, he produced two cubistic paintings.

"At the time," he said, picking up a pencil and a sketch pad from the table

beside him, "the cubistic craze was at its height in France, and the Beaux Arts had in prospect holding a cubistic exhibition, 'Exhibition des Indépendents.' It was held, and I submitted my 'stuff'—I will call it that for want of a proper name—and much to my amusement it was regarded with favor."

#### Penetrated Cubist Shams

The pictures were among the winners and for his accomplishment Mr. Shattuck was made a member of the Beaux Arts. Consequently the pianist now regards his theory a demonstrated proposition. "And I am not a professional artist," he added. "Some time a composer may have a similar opportunity with regard to cubistic music; the result should be the same. My 'stuff'—that is it—resembled this," and the pianist

held up a completed sketch that looked like a plan for a crazy-quilt. "Really; it might well depict a cubistic sonata, but I'm more interested in something like this, for instance," and he indicated the new sonata for piano, by Charles Wakefield Cadman, which he had received from the composer.

The sketches by Mr. Shattuck, on this page, illustrate the pianist's attitude toward what might be called cubistic pianism. They were drawn while Mr. Shattuck was convalescing at his home at Neenah, after an operation performed by the Drs. Mayo at Rochester, Minn.

J. E. M.

#### AT THE KELLERMAN INSTITUTE

First of Series of Faculty Concerts Will be Given in Brooklyn

The first of a series of three "faculty concerts" was given at the Kellerman Institute of Musical Art in Brooklyn on Oct. 8. This institute was founded this fall by Marcus Kellerman, widely known as a concert baritone.

Mr. Kellerman sang the "Pagliacci" Prologue and songs by Hermann, Hoffman, Ware, Bartlett, Kramer and Speaks in an admirable manner. Joseph Gotsch, the popular cellist, won much favor in groups of pieces by Tenaglia, Valensin, Popper and his own "Berceuse Américaine" and Barcarolle. In a Polonaise by Vieuxtemps, Lucille Collette displayed admirable violinistic powers, while excellent piano performances were given by William A. Parson, who played the first movement of the Grieg Concerto, and Tillie Fitzgerald, who offered the Liszt "Rigoletto" Paraphrase. Sigmund Herzog was the able accompanist.

Mr. Dufault and Miss Austin Delight Chickering Hall Auditors

Two noted artists, Florence Austin, the violinist, and Paul Dufault, tenor, were heard in Chickering Hall, New York, on Oct. 9. A good-sized audience applauded the offerings, which included

songs by Barbirolli, Sinding, Flégier, Campbell-Tipton, Pfeiffer, Homer, Scott, Godard and Huhn, and pieces by Vieuxtemps, Hubay, Tchaikowsky and Boccherini. After her second group Miss Austin added Kreisler's "Liebesfreud." Edna Rothwell accompanied the violinist very ably.

#### Woman's Orchestral Club Begins the Season's Work

The Woman's Orchestral Club, under the distinguished direction of Theodore Spiering, began this week its series of twenty Monday afternoon rehearsals at the auditorium of the Young Women's Christian Association, 7 East Fifteenth Street, New York. Advanced amateur and professional women players of orchestral instruments compose the membership, which is limited. Most of the present vacancies are in the 'cello and double bass sections. Kathryn Platt Gunn of 930 Lincoln Place, Brooklyn, receives the applications of prospective members.

#### Mr. and Mrs. Bloch Giving Their New York Recital

Alexander Bloch, the violinist, is giving a recital in Aeolian Hall on Oct. 22. He will have the assistance of Mrs. Bloch at the piano. A full report of Mr. Bloch's recital will appear in the following issue of MUSICAL AMERICA.



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## ECHOES OF MUSIC ABROAD

America Represented Among the Hundred and Fifty Applicants for Post of Director of Australia's New State Conservatory—An Englishman's Scalp Waiting for a Caruso Champion—Emil Sauer Enrolls Himself Among Those Not in Favor of State Examinations for Licensing Music Teachers—Only One Person in the World Can Read Puccini's Manuscripts—Russians Hear Percy Grainger's Music for First Time—An English Municipal Orchestra Justifies Its Existence by Increasing Town Revenues—More Opera Companies than Ever for England This Season—How Tommy Atkins Gets His Musical Diversion

NO fewer than one hundred and fifty applicants sought the position which Henri Verbrugghen has just assumed as director of the new Conservatorium of Music in Sydney established by the Australian Government. And America, as well as Great Britain and the European countries not at war with the British Empire, was well represented among these candidates.

The reason this New South Wales Conservatorium, to give it its official name, is unique among institutions of musical learning is that it is the first school of music ever established in any part of the English-speaking world to be wholly maintained by the State. It must have been for this reason that M. Verbrugghen accepted the post of director, for on his arrival in Australia he told the reception committees that he had come at a financial sacrifice!

Imagine any musician throwing brilliant prospects to the winds and associating himself with an experimental institution in the Antipodes at a financial sacrifice! Here is a new order of being.

"When I accepted this appointment I threw up a contract to conduct thirty orchestral concerts in London each year for three years running," he told them. "I deliberately resigned more in the direction of pure art, more in the actual financial consideration for my labors, than I shall acquire by the change. What brought me there, then? Simply enthusiasm for this unique musical scheme in your great new country." Let us see, where have we heard this last expression before? Well, we can well afford to let the bombardment pass on to Australia for a change.

Mr. Verbrugghen is a Belgian who has

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been identified with the musical life of England and Scotland for several years past. His principal activities have been in connection with his position as conductor of the Scottish Orchestra in Glasgow. His parents have been ruined by the German invasion of Belgium, his other relations are homeless and the valley of the Meuse has been the grave of many of his old friends.

ONE of the happiest sayings of the month in the music world occurs in "Waldvogel's" column in *Musical Opinion*. Here it is: "Some opera singers are like noble churches—they are not properly appreciated till they are ruins."

But it was a hard knock at the only "Carus," a reference, if you please, to "the comparative obsequies of the Carusian voice in 1914," that prompted the epigram. While the molten gold of the younger Caruso's tenor may have been transmuted in recent years into a darker, more baritone substance, we cannot permit anyone to speak so funereally about this development, even for the sake of an epigram—which in the minds of some writers, justifies almost any deviation from the straight and narrow lines of truth.

EMIL SAUER has no great faith in the efficacy of State examinations for determining the qualifications of music teachers. The exhaustive inquiry that the *Allgemeine Musik Zeitung* has been conducting among musicians of recognized standing in Germany with the object of gaining a general consensus of representative opinion on this subject has called out the most utterly divergent views, and now the distinguished German pianist, who is temporarily filling Leopold Godowsky's position as head of the pianoforte department of the Vienna Academy of Music's Master School, has taken his stand among the "anti's."

Herr Sauer admits that theoretically the introduction of a State examination for licensing teachers is highly desirable, but he believes that in practice the most it could accomplish would be to limit, and not completely abolish, existing evil conditions. He considers the suggestion that the hypothesis governing the general field of school instruction apply similarly to the teaching of music to be more convincing theoretically than practically.

"I know teachers," say this experienced artist, "whose knowledge and capabilities would suffer certain shipwreck at a State examination, but who, nevertheless, problematic as it may appear, are able, by virtue of innate musical feeling and in a purely instinctive way, to give good instruction. A really effectual control of the proofs of qualifications for teaching music would be as difficult to establish as the complete extermination of those inferior teachers who feel most in their element in the lowest art spheres."

The resultant tragedy of State control in taking from many of the lesser teachers their only means of livelihood makes a strong appeal to him, but he overlooks

the constantly re-enacted tragedy to pupils now wasting their time with such teachers.

"Anyway," declares Mr. Sauer, "there are not enough good music teachers to be had in proportion to the amount of bad music that is made!" But isn't there a weak point in his logic just there? In other words, could there be so much "bad music" made under State control?

Of course no evil can be absolutely and utterly throttled by the State—human ingenuity can always devise evasions, it seems—but Sauer is doubtless right in his contention that "bad art will always continue to exist," though we may be more optimistic than he is when he says, "if fetters are laid upon it by the courts there can be only one comprehensible result, namely, the evil will be continued no longer in front of the scenes but behind the scenes."

GIACOMO PUCCINI'S scores are said to be a marvel of illegibility. There is, indeed, but one person who can read this composer's manuscripts, and he is in the employ of the Ricordi—which explains either why he is in their employ or else how he has acquired his unique distinction.

The composer of "La Bohème" and "Madama Butterfly" represents the fifth generation of musicians in his family. It was in recognition of the musical accomplishment of his ancestors that the Italian Government granted him free tuition at the Milan Conservatory. Rumor will have it that he and Gabriele d'Annunzio are to collaborate in writing an opera based on the present war.

WHEN Emil Mlynarski, the Russian-Polish conductor, undertook to introduce British composers to the Russian public in a series of concerts in Moscow recently he had Percy Grainger represented by his "Irish Song From County Derry" and "Mock Morris" Dance on one program, while on another Edward German's "Henry VIII" Dances found a place. But in both cases the composers' names were spelled in a way to give the Russian concert-goers an approximate idea of the pronunciation. Russianized, then, the young Australian pianist-composer's name appears as Perci Grendsher, while his English colleague's is Edward Dsherman.

It is a rather interesting fact that at symphony concerts in Russia the programs close almost invariably with an

[Continued on page 15]

**DORA**  
de



**PHILLIPPE**  
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## ECHOES OF MUSIC ABROAD

[Continued from page 14]

aria sung by an assisting vocalist or a short piece played by a solo pianist, all the orchestral music coming earlier. This arrangement was practically adopted by the Boston Symphony Orchestra at one of its New York concerts two seasons ago when the second half of the program was given over to Paderewski, who, after playing his concerto with the orchestra, had the coast clear for the supplemental recital exacted from him by the encore fiends. The program order conventionalized by the orchestras in this country, as, in fact, by those in most European countries outside of Russia, is emphatically the better one.

THE attention of anti-musical municipal officials, especially those of resorts handicapped by the lack of music, is respectfully called to the fact that the Municipal Orchestra of Brighton, England, increased the revenues of the town by upwards of \$5,000 in the five Spring and Summer months between March and September, and this in war time.

This fact came out when the annual Autumn fight was made by aggressively non-musical town councillors to have the orchestra evicted. The most radical objector described the band of musicians as "thirty scrapers," but it leaked out that his special predilection is for a harmonium. Fortunately for the credit of Brighton the agitation once more came to naught.

Thanks to the determined efforts of this orchestra, under Lyell Taylor's direction, the Brighton Festival was the only one carried through in a season when the outbreak of the war frightened all the other English provincial festivals into insensibility.

SO many of the German soldiers have been shot in the throat since the war began that Dr. Nadoleczny, the Munich laryngologist, has had opportunity to broaden his experience materially. He has treated a great many larynxes that had been penetrated by bullets and in almost every case he has succeeded in restoring a voice ranging from one to two octaves in compass.

It does not always happen in the course of the treatment that the old voice comes back—a former tenor, for instance, may come out of it with a bass voice, and vice versa. Should any opera tenor be unfortunate enough to receive a knockout blow of this sort and be compelled to make shift with a bass voice afterwards the cup of his bitterness would be full indeed.

WHILE Thomas Beecham's season at the Shaftesbury Theater will have to suffice for the hungry London opera-goer this winter—and the hunger may be all the more acute for the submergence of the usual Covent Garden "grand" season and Drury Lane Russian season last summer—there will be five companies, all giving opera in English, touring the English Provinces. The new Harrison Frewin company is added to the historic Carl Rosa Company and the Moody-Manners, O'Mara and Quinlan organizations.

To the regular opera-in-English repertoire two of these companies, the Frewin and Carl Rosa, have added for this season Bruneau's "L'Attaque du Moulin," which, for some reason or other, failed

to make the profound impression on New Yorkers, when given by the Metropolitan's singers at the New Theater, that it had made on opera-lovers in both London and Paris.

CLOSELY allied as are the musical and dramatic professions, it is only by way of the rarest exception that a man who has made music his bread-and-butter

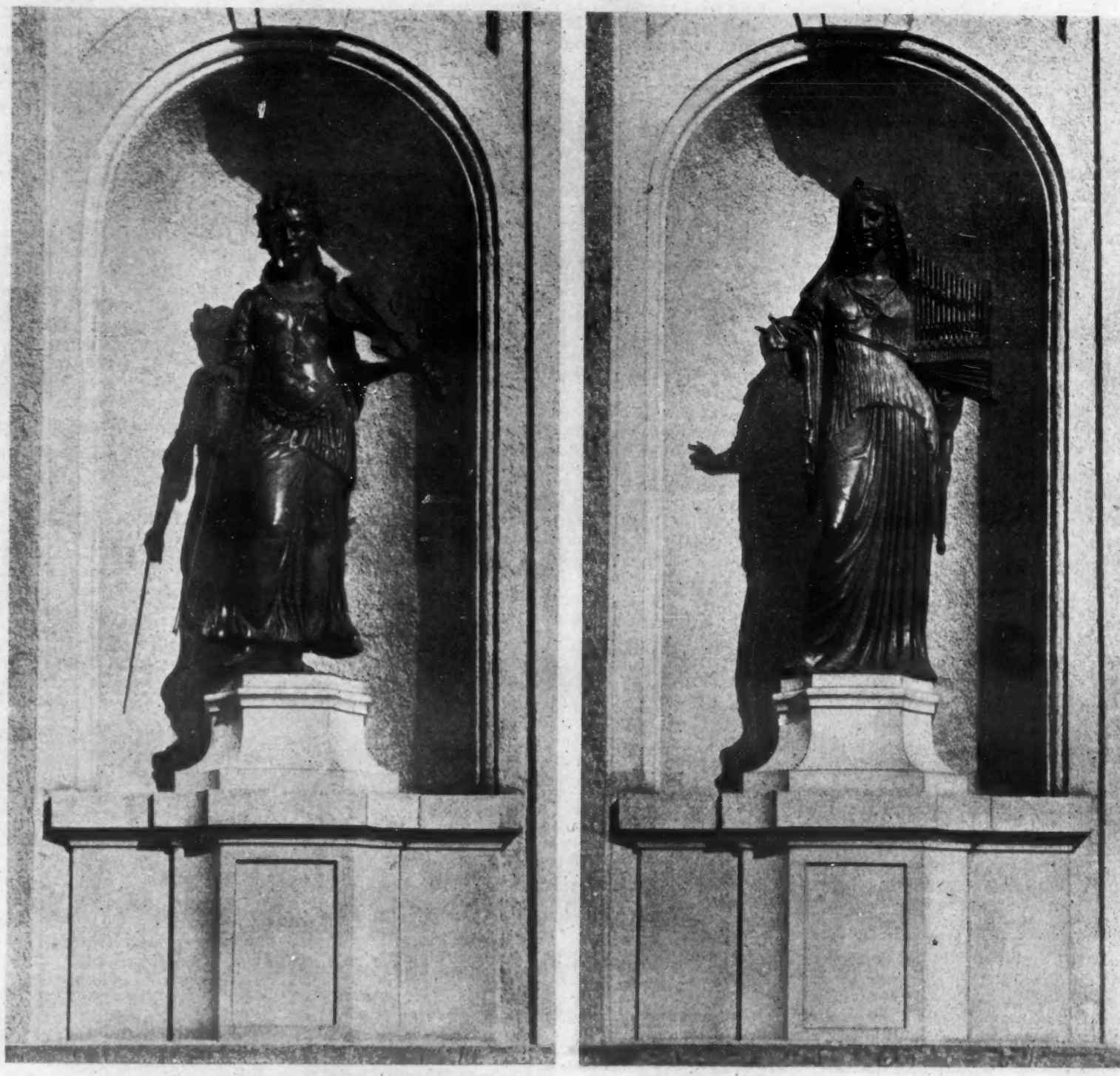
for nearly twenty years he was director of music at Sherborne School in the English metropolis. He bridged the gap between the two professions by becoming interested in pageants and gradually producing them on a more and more elaborate scale, and from that to writing for the dramatic stage was but a short step. Few English playwrights of recent years have turned out as many financially suc-

cessful plays as he. His latest, "Mavourneen," is soon to be produced by Sir Herbert Tree. He is known here especially for his "Rosemary" and "Pomander Walk."

IN the scarcity of military bands with the British armies Tommy Atkins has

concert is heard in every trench throughout the whole division covering an area of nearly fifteen miles. It is quite interesting, and sounds just like a talking-machine.

Hans Bassermann, the German violinist has been drafted into military service.



Two Striking Symbolic Figures in the Mozarteum in Salzburg

The figure on the left represents "Die heitere Musik" (Joyous Music) and that on the right, "Die ernste Musik" (Serious Music). These two bronze figures, designed by Georg Romer, adorn the Mozarteum in Salzburg and are two of the most striking art works in that unique temple erected in honor of Mozart and his music mainly through the unceasing labors of Lilli Lehmann

occupation, and a remunerative one, for two decades succeeds, or even tries to succeed, in winning a greater reputation as a writer for the dramatic stage. Louis N. Parker, the well-known English playwright, provides the exceptional case.

Mr. Parker is a Fellow of London's venerable Royal Academy of Music, and

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## WAR MAKES GAPS IN RANKS OF LARGE TORONTO CHORUSES

One Organization Loses Over Half Its Membership Due to Enlistments—Number of Choral Concerts and Visits to Other Cities Cut Down Because of Scarcity of Funds, Owing to Patriotic Demands—Living German Composers Barred from Programs, and American Orchestras with German Players Not in Favor

TORONTO, ONT., Oct. 12.—While the war will curtail musical activities in this city during the winter in many directions, the three large choral organizations at least are already engaged and will carry out for the most part their usual programs.

The only noticeable diminution will be a lessened number of concerts, in the case of the Mendelssohn from five to three, and the National to one, and probably fewer visits to neighboring centers. The greater difficulty in securing financial backing for musical purposes in the face of the heavy claims from the patriotic fund, the Red Cross and other organizations that have been the outcome of the war, is reflected in the decision of the Toronto Symphony Orchestra to remain passive during this winter. In order to retain the name and for other reasons of convenience and necessity, this society through some of its members will form a joint stock company.

### Internal Problems

One internal problem that is causing some difficulty with all the choruses is the filling of the places of the men who have enlisted. This was not felt to any extent last winter. By this time enlistment had only really begun; one contingent was on the way and the great majority were English and Scotch who had not lived in the country long—many out of work, others realizing sooner than native Canadians the urgency of the call. But now the most prominent families in the city are being represented and the choral societies have had their ranks heavily depleted.

Perhaps a record in this respect is held by the Schubert Choir. H. M.

Fletcher, the conductor, states that out of forty-eight men who sang in the choir last year, twenty-six had enlisted—over fifty per cent. As a result, the choir had to be reorganized, as there was a difficulty especially in filling up with tenors. The program will also have to be changed with the smaller numbers available. The Mendelssohn Choir also has lost a large number and the National Chorus fully forty.

### Ban Works of Living Germans

The war also is influencing the choice of the works that will be rendered. It is almost certain that nothing that has been written by a German now living will be heard in this city, nor, indeed, much in Canada. This rule will not be made to apply as universally to German composers who were dead before the war started.

Dr. Albert Ham, conductor of the National Chorus, as well as organist of St. James Cathedral, set forth the situation thus to your correspondent this afternoon:

"Most societies at present will set aside the works of living Germans, though not those who are dead. Last year I did include one or two, but this year we will limit ourselves to the works of the Allies: English, French, Russian, etc. Our program, too, will follow—the second part of it—along patriotic lines to a great degree. This will be a feature of all musical programs in Toronto this season."

### Chance for Russian Symphony

One other element is worthy of note: Canadians will discriminate in most cases against orchestras from the United States which contain a number of German musicians. This led last year to Mr. Stock's Chicago orchestra not coming to assist the Mendelssohn Choir—this year

they will bring the Russian Symphony Orchestra from New York.

Apart from the choral societies Massey Hall is looked to to supply the chief musical artists each season. Massey Hall will do so this winter in the proportion of about fifty per cent of the ordinary season. That is, one big name once a month is considered as much as the public will support, instead of one a fortnight.

### Royalty Entertains Melba

The first star was Melba, last week, but the occasion was generously handed over to the Red Cross and the evening proved a remarkable demonstration toward the Australian prima donna, who is giving of her own services and those of her company absolutely free of charge for the raising of funds for patriotic ends. Afterward Melba was the guest of the Duke and Duchess of Connaught in Ottawa.

The next event in musical circles will be the appearance of Paderewski at Massey Hall in November. Elman will be here in January and Hofmann in March. Along with the latter will appear the New York Symphony Orchestra.

### Artists of the Allies

The manager of Massey Hall, Norman Withrow, states: "Our scope is limited this season, as we must confine ourselves to artists of the Allies. We expect to receive good support with the lack of good amusement in Toronto. Our prices must remain as before, because it is our aim always to provide artists at as near cost as possible." H. H. B.

### Carl Friedberg to Cross Continent Twice in This Season's Tour

Carl Friedberg, the pianist, who made his first American tour last season, will cross the continent twice this year. His first engagements are in this State and he will go directly West after filling these, stopping in Chicago and several other Illinois cities. He will then play in Wisconsin and fill a return engagement in St. Louis with the Symphony Orchestra, under Max Zach. Following that he will give a recital at the University School of Music, Lincoln, Neb., and will then fill a concert engagement in Washington, D. C., returning to New York to be heard in one of the Metropolitan Opera House concerts.

### LOUISVILLE QUINTET CLUB

Opening Concert of Its Series—A Recital by Edwin Smith

LOUISVILLE, Oct. 16.—The usual large and highly interested audience assembled at the Woman's Club Auditorium last Tuesday evening to hear the opening chamber concert of the Louisville Quintet Club. These opening concerts have become events of importance, and to many people signalize the real beginning of the musical season, no matter what has gone before.

When the organization assembled upon the stage on Tuesday it met with a reception that was ample assurance of its standing with the concert-going public. Each of the players is an artist of high rank, and in this, their eighth season together, they are playing with a smoothness and finish that afford the keenest delight. The members are Mrs. J. E. Whitney, Mrs. Alinda Rudolf, Victor Rudolf, Charles Letzler and Carl Schmidt.

The program embraced Haydn's String Quartet, Op. 76, No. 1; Dvorak's Piano Quintet, Op. 81, and Mr. Schmidt's arrangement of MacDowell's "To a Wild Rose," Tchaikowsky's "Valse in E Flat" and Grieg's "Valse Caprice."

On Wednesday afternoon at the Woman's Club, the first open meeting of the music committee was held, and a recital was given by Edwin J. Smith, the Cincinnati tenor, and the Quintet Club.

Mr. Smith is the possessor of a voice of much beauty and individuality, and greatly pleased the large audience assembled, with the following program: Brahms's "Immer leiser wird mein Schlummer," Schubert's "Who Is Sylvia?" Clough-Leigher's "The World Is Full of April," MacDowell's "Thy Beaming Eyes," Homer's "Banjo Song," Leighton's "I'm Wantin' You, Jean," Cadman's "I Hear a Thrush at Eve" and Mrs. Beach's "The Year's at the Spring."

The Quintet offerings were Edward Schütt's "Walzer Märchen" and the Andante from Arensky's Quintet, Op. 51.

H. P.

In the concert which Mme. Melba will give in Carnegie Hall, New York, on Sunday afternoon, Oct. 31, she will be assisted by Beatrice Harrison, the young English cellist, and Robert Parker, American baritone.

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## BOSTON OPERA CO. STIRS LOUISVILLE

"Finest Performances of Opera Ever Given There" Is the Verdict

LOUISVILLE, Oct. 18.—Unquestionably the finest performances of opera ever given in Louisville were the four given the last half of last week at the Schubert Masonic Theater by the Boston Grand Opera Company and the Pavlova Ballet Russe.

The company fulfilled every promise made, and more. Never has Louisville seen such scenic beauties or such perfection of staging as that provided by Joseph Urban and Richard Ardynski. At all times the artificiality of opera was lost sight of and its noblest and most spiritual elements emphasized. There was always the same beautiful gratification for the eye that was provided for the ear.

The four operas presented were, in order, "The Dumb Girl of Portici," "L'Amore dei Tre Re," "Madama Butterfly" and "Carmen." With the second opera the scene in the Elysian fields from "Orpheus et Eurydice" was given by the ballet, the chorus and Phyllis Peralta and Elizabeth Campbell.

With "Madama Butterfly," the snow-flake ballet from Tchaikowsky's "Nut Cracker" Suite was danced. With "The Dumb Girl" and "Carmen" the full ballets, as originally written, were presented. All of these were exquisitely done and brought back to opera the dance in its most perfect form.

The cast for "The Dumb Girl" included Pavlova, Felice Lyne, Fely Clement, Zenatello, Michailoff, Thomas Chalmers and Ananian.

It would be well-nigh impossible to conceive of anything more appealing or compelling than the *Fenella* of Pavlova, and one shudders to think of the rôle in the hands of a less gifted artist. The work of the principals aroused unbounded enthusiasm, as did that of the chorus and the orchestra, under Agide Jacchia.

The presentation of "L'Amore dei Tre Re" made a profound impression and brought forth long and persistent calls for the artists and the conductor, Moran-zoni. The singers were Luisa Villani, Elizabeth Campbell, Georges Baklanoff, Jose Mardones, Zanco di Prima and Pietro Audisio. These artists brought to their rôles interpretations of nobility, intelligence and great dramatic power. The impressions made by Villani, Baklanoff and Mardones were little short of sensational.

"Madama Butterfly" gave us the Japanese prima donna, Tamaki Miura, who sang and visualized the part of *Cio-Cio-San* most acceptably. This little artist was a surprise to those people who have not heretofore connected vocalism with the Japanese.

The supporting artists were Riccardo Martin, Elvira Leveroni, Elizabeth Campbell, Thomas Chalmers, Ananian and Audisio.

Martin, a native Kentuckian, received an ovation, and with the prima donna and the other principals was called again and again before the curtain.

The cast for "Carmen" included Maria

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 36



*In Art be, above all,  
sincere, simple and true  
to yourself*  
Teresa Carreño

July 1915

From Berlin, Teresa Carreño, the celebrated pianist, sends "Musical America" the accompanying autograph. Mme. Carreño will return to America next autumn for a concert tour.

Gay, Martin, Chalmers, Kaufman, Ananian, Audisio, May Scheider, Belle Gottschalk and Fely Clement. The opera was perfectly staged and beautifully sung.

The opera chorus, made up of fresh, young voices, is exceptionally fine, and the orchestra is well balanced and large. In the hands of Jacchia, Moranzoni and Schmidt its work was telling.

The audiences, while not at any time of capacity size, were aroused to manifestations of unusual enthusiasm at every performance. H. P.

### Leaves Philadelphia Orchestra to Conduct in Picture Theater

PHILADELPHIA, Oct. 16.—The uplift of music for moving picture performances received a great impetus here last week, when Harry W. Meyer, who for thirteen years has played at the second stand of first violins in the Philadelphia Orchestra, resigned to become permanent director of music at the Stanley Theater, one of Philadelphia's leading picture houses, where the music always has been a worthy feature. Mr. Meyer, who has been identified with many important musical organizations in this city, in addition to the Philadelphia Orchestra, notably the Hahn String Quartet, has had charge of music at the Stanley during the summer since its opening a year and a half ago, and recently was asked by the management to become its permanent director of music. The management of the Philadelphia Orchestra, it is said, was loath to release Mr. Meyer from his contract, which still had one season to run, but finally consented to do so. The orchestra at the Stanley Theater, composed of about fifteen experienced musicians, is undoubtedly one of the best heard in any moving picture house in this country. A. L. T.

Mme. Johanna Gadski gave a housewarming party in dedication of her new apartment in West Seventy-seventh Street, New York, Oct. 9. Mme. Gadski sang several numbers and Herma Menth, pianist, played.

The Wisconsin State Music Teachers' Association will hold its annual convention this year at Fond du Lac, May 2, 3 and 4. The chief attraction will be an address by John C. Freund, editor of *MUSICAL AMERICA*.

### NEW SONATA BY BOYLE

A Brilliant Composition Played by Pianist in Baltimore Recital

BALTIMORE, Oct. 13.—The members of the Florestan Club heard a recital by George F. Boyle at the club house last evening. Beginning with the Bach-Busoni Toccata and Fugue, Mr. Boyle revealed his technical mastery and in a group of Liszt pieces gave manifestation of his poetic fancy. He stirred his hearers to the utmost, however, with his own stupendously difficult Piano Sonata.

This work is in manuscript, having just been completed. It abounds in brilliant themes which have been handled with skill technically and at the same time have been treated with subtle art. The musician who has stood still in his harmonic development may find Mr. Boyle's new work utterly astounding, but the writing is based upon sound principles. F. C. B.

### Francis Macmillen's New York Appearances

Francis Macmillen, the violinist, who will be heard no less than eight times in recital and with orchestra this winter, will make his first appearance on Monday evening, Oct. 25, at Aeolian Hall. On this occasion he will be accompanied by Richard Hageman, conductor at the Metropolitan Opera House. The Booking and Promoting Corporation, under the management of which Macmillen is

touring this season, has announced that he will be heard with the New York Philharmonic Orchestra, in Syracuse, N. Y., on Nov. 3, and the following night at Oswego, N. Y. He will be the soloist at the Sunday afternoon symphony series in New York on Dec. 5 and in Brooklyn on Jan. 16.

### Germania Männerchor of Baltimore Celebrates Anniversary

BALTIMORE, Oct. 12.—The fifty-ninth anniversary of the founding of the Germania Männerchor was celebrated last night at the club house, Lehmann Hall, with an elaborate program, arranged by Theodore Hemberger, the director. Of special interest was a part song for women's voices, "Indian Summer," which is the work of a local composer, Harry Patterson Hopkins. This pleasing number was sung with spirit and the audience gave it full recognition. Both the male chorus and the female chorus showed to advantage. F. C. B.

### Familiar Works on Royal Choral Society's Program in London

LONDON, Oct. 5.—The Royal Choral Society conducted by Sir Frederick Bridge announces a performance of "Elijah" for its first concert, Nov. 6; "The Creation," Dec. 4, and two "Messiah" concerts on New Year's Day and Good Friday. Verdi's Requiem will be sung Feb. 5, Elgar's "Dream of Gerontius," March 4, and "Israel in Egypt" April 1. W. L. C.

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DES MOINES, IOWA, Oct. 16.—A community course in music, a new departure in school work, has just been undertaken in the public schools of Des Moines, where free instruction is provided for all those interested in acquiring some knowledge of music. Nearly 18,000 school children, too, will be benefited by this new order, which is but another step forward in community betterment work to which the public school system is lending its active support.

The old-fashioned singing schools which were so popular a generation ago have been restored in ten communities where an active interest in musical education has been shown. This number will be extended, as provision has been made by the school board for the establishment of singing schools wherever there is a demand.

### Violin Lessons After School Hours

Orchestras for adults have been established in many of these community centers, while night school students possessing musical talent have become members of organizations representing their own schools. Violin lessons for the school children are given each afternoon after school hours, a nominal fee of fifteen cents per lesson bringing this instruction within the reach of the poorer children. Another means of reviving public interest in music has been the Saturday morning talks on musical subjects in one of the downtown theaters.

This new experiment in school work

was launched this fall by Prof. W. A. White, director of music in the public schools, who is being assisted in his new work by the regular supervisors of music in the schools and a special corps of teachers which is being enlarged as the interest in the work grows. Free instruction will be given on any instrument for which a preference is shown, and school officials are looking forward to some surprising changes in the musical atmosphere in the schools by the close of the year. It is believed to be the first time that a course in music has been provided for the entire population of a city of the 100,000 class.

### Members Choose the Songs

There is no age limit for membership in the community singing schools. The purpose of these singing schools is not so much to give instruction in singing as it is to give the men and women of the community an opportunity to sing. The choice of songs is left to the members, music supervisors from the schools directing the singing.

The school board is working in harmony with the municipal music course to be given during the winter months. On the Saturday preceding each number of this course, which includes some of the world's best known musicians, Director White lectures on the compositions to be given by the visiting artists. This spirit of co-operation has been extended to include the Sunday concerts given by the Des Moines Orchestra, an institution supported by the business men.

The year's work in music in the schools will close with a music festival program to be given in the spring, when the best players in the community and school orchestras will be drafted to form one large orchestra.

O. R. G.

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## PADEREWSKI'S ESTATE IN POLAND NOW A RUIN

Nothing Remains of It but Stumps of  
Trees—Work of the Pianist and His  
Wife for Polish Relief

Complete ruin has overtaken Ignace Paderewski's estate in the Tarnow district of Poland, according to a letter which the pianist has received from a friend in Poland. Nothing remains of the estate but the stumps of trees that once formed the park and that were their owner's particular pride.

In aid of the Polish Victims' Relief Fund, organized by Mr. Paderewski, a bazaar will be held at the Hotel Biltmore, New York, on Nov. 5, at which the dolls of Mme. Paderewski, manikins dressed as Polish peasants, will be sold, along with autographed photographs of prominent artists. Mr. Paderewski will auction an autograph letter of Richard Wagner to his publisher in London, asking why the score of "Rule Britannia" was not being played as he had written it.

Mme. Paderewski said that week that people in America could form but little conception of what horrors the war had brought to Poland.

"Four hundred thousand babies are starving," said the pianist's wife. "Chalk and water is being given to these poor infants so that they may starve more slowly and less painfully. The poor mothers could give their babies beet root at one time, but now that is gone."

"My husband wished to keep away from his piano, because music meant

joy to him. For ten months he did not touch the keys. It was only the deep feeling for his country that brought him back to music, for he knew that he could make money for them, and money meant relief."

"Americans do not realize the condition of Poland, but we feel that a great wave of sympathy will sweep over them when they learn of actual conditions. Mr. Paderewski will lecture on Saturday, Oct. 28, on 'Poland, Past and Present,' and will follow the talk with a Chopin recital. The proceeds go to the Polish Victims' Relief Fund."

Donations amounting to \$10,481 were received last week for Mr. Paderewski's relief fund. The total amount of the fund is \$114,015.04. The American Polish Relief Committee, of which Mme. Marcella Sembrich is president, sent last week by cable to the Swiss committee for distribution through Bishop Adam Sapieha, Cracow, \$25,000, making a total sent abroad in cash by this committee of \$68,000.

### Giordano Sings at Palace in Illness of Ciccolini

Salvatore Giordano, tenor, who scored such a success at last year's Maine Festival, was called upon last week at the eleventh hour to appear instead of Guido Ciccolini, at the Palace Theater, New York, owing to the latter's sudden indisposition. Mr. Giordano scored an unequivocal success at each of the four performances in which he appeared. His program, which won favor with the audience, consisted of the "Lucevane e stelle" aria from "Tosca," the "Flower

Song" from "Carmen" and the arioso from "Pagliacci." As an extra he gave "La Donna è Mobile" from "Rigoletto," and upon insistent applause sang "For You Alone" in English.

Mr. Giordano leaves the East for San Francisco in February for the regular season of grand opera there.

### Sterling Artists Inaugurate Long Island Art Society's Season

GARDEN CITY, L. I., Oct. 18.—The Musical Art Society, of Long Island, Harriet Ware, director, inaugurated its second season recently with a concert at the Garden City Hotel. The following splendid artists were heard: Rosina Van Dyck, soprano, of the Metropolitan Opera; Carl Friedberg, pianist, and Giovanni Romilli, baritone. Richard Hagemann performed the duties of accompanist excellently. The program was simply constructed, but was planned judiciously. Mr. Friedberg's offerings were by Rameau, Scarlatti, Schubert, Chopin and Liszt; Mme. Van Dyck sang the "A fors è lui" from "Traviata" and numbers by Duparc, Brahms, S. de Lange and Morse Rummel, while Mr. Romilli presented Verdi's "Il lacerato spirito" and songs by Schubert, Schumann and Mrs. Beach.

### Jacobs Orchestra to Give Sunday Series at Standard Theater

The New York Orchestral Society, Max Jacobs, conductor, will be heard in a series of Sunday night concerts, assisted by prominent artists, at the Standard Theater, New York City, commencing Sunday evening, Oct. 31.

## FRANCES INGRAM

### Prima Donna Contralto

How Frances Ingram sang last season, and how she will sing this season will be scheduled for scrutiny by biographers of the future.

The COMING GREAT seem to have some subtle, mystic understanding with fate.

The Moments just before the Entrance Cue are unheralded, but by and by the Public unfolds the Morning Paper and reads that another Star has risen.

It is another Journey (passports duly signed by the Musical Critics) from the Land of Mediocrity to that very Roomy Country, called "At the Top."

### CHICAGO DAILY NEWS.

BY STANLEY K. FAYE.

### FRANCES INGRAM SAID TO BE ONE OF THE FUTURE GREAT

"Two new choral works of foremost importance were sung yesterday evening at Orchestra Hall by the Apollo Musical Club. Cowan's 'The Veil' and the 47th Psalm in Florent Schmitt's setting. Perhaps equal in importance to these two devotional compositions was the presentation of a soloist, Miss Frances Ingram, from whose voice great things may be expected in the future. Miss Ingram had little to do, little more than one contralto solo of the mother. By this she can be, without difficulty, remembered. It is the lament of a woman ravished of her two children by a power uncomprehended. It is made as much of terror as it is of piteous grief and despair. It is a declamation of enormous difficulty, calling as it does on every resource, vocal and intellectual, of the performer. Glancing over the entire list of American singers, it is possible to extremely few, even of the ablest, who could conceivably have sung the song so well as did this young woman, who seems to need only fame to place her among the adored ones of the land."



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## CHICAGO CONCERT SEASON FAIRLY LAUNCHED

Symphony Orchestra Gives its First Pair of Concerts and McCormack and Bauer Appear in Recitals before Enthusiastic Audiences—Rudolph Ganz Assists Edward Collins, Chicago Pianist, in Interesting Recital—Tour of the United States Marine Band—Evanston Audience Applauds Tregina's March "The President"

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Oct. 18, 1915.

**N**OW fairly launched, the musical season of 1915-1916 has already in a short fortnight shown unusual activity and promise.

The visits of the Boston Symphony Orchestra and the Boston-Pavlova operatic organization opened the year auspiciously and, from now until the end of May, highly interesting events will follow thick and fast, so that music-lovers, amateurs and professionals, will have a busy time of it to keep pace with the affairs scheduled.

The last week, Friday afternoon and Saturday evening, brought the first concerts of the Chicago Symphony Orchestra of the present season, the twenty-fifth, and to celebrate the occasion Frederick Stock, who has been the conductor of the orchestra since the death of Theodore Thomas, composed especially a "Festival Prologue," which had its first performance at these concerts.

Less than a month distant is the formal opening of the Chicago Opera Association's season of ten weeks of grand opera at the Auditorium, under the direction of Cleofonte Campanini, and the company is beginning to assemble and to rehearse for the season, which begins Nov. 15.

The various musical clubs are showing great activity and most of them have held their first business and musical meetings.

### Recital by McCormack

As often as John McCormack chooses to visit this city he finds a theater as vast as the Auditorium filled from pit to dome with eager admirers, and yesterday (Sunday) even the place reserved for the orchestra players was occupied by extra chairs for the overflow audience which assembled to hear him.

There are few tenors who possess vocal attributes of such engaging qualities as Mr. McCormack. His diction is such that every word enunciated by him is heard



John Doane, One of Chicago's Leading Organists. From a Snapshot Taken Last Summer at Onkama, Mich.

in the most remote parts of the theater, and his manner of presenting his songs is of such charm that it is no wonder that he has become a great favorite alike with connoisseurs and the general public.

It was not alone in Irish folk-songs

that he excelled, but in classic and romantic airs, in selections from oratorios and in an interesting group of American songs by Cadman, Burleigh and MacDermid. Donald McBeath, violinist, added variety to the program and Edwin Schneider, pianist, supplied the accompaniments in masterly style.

### Bauer at His Best

Harold Bauer's interpretations of the piano works of Schumann, could they be permanently recorded, would furnish the most perfect expositions of the great German romanticist's writings. Mr. Bauer's reading of the "Papillons" yesterday afternoon at Orchestra Hall was certainly a wonderful exhibition of tone coloring and mood painting. Every dynamic inflection from the softest pianissimo to the most voluminous fortissimo was accomplished with great refinement.

Not only, however, in Schumann alone did Mr. Bauer display his artistic talents, but also in the Brahms Sonata in F Minor; in the Polonaise Fantaisie, by Chopin; in the Prelude, Aria et Finale, by César Franck, and in three pieces "Estampes," by Debussy. In these he revealed astounding technical virtuosity, consummate musicianship and poetic imagination.

An audience of good size and enthusiasm applauded him.

### Chicago Pianist's Success

Edward Collins, the young Chicago pianist, assisted by Rudolph Ganz, was heard Sunday afternoon in a piano recital at the Illinois Theater. Two pieces, for two pianos, Mozart's Sonata in D Major and the "Suite Algérienne," by Saint-Saëns, brought these two artists before the public in ensemble selections and showed them to be in absolute accord in their musical interpretations and in their rhythmic poise.

Mr. Collins is a pianist of most commendable attainments, which might be described as virility of style, intellectual grasp of the works in hand and formidable technical accomplishments. His playing at present, however, lacks a warmer poetic feeling which was noticed more particularly in the Chopin Berceuse and in the Adagio of the C Major Sonata by Beethoven. It was, however, a very interesting recital and included, besides the numbers mentioned, the Etude, Mazurka and Scherzo, C Sharp Minor, Chopin, "Marche Fantastique" and "Fileuse Pensive," by Ganz, "La Campanella," by Liszt, and four waltzes by Edward Collins, in which the pianist showed praiseworthy talent for composition.

### John Doane's Activities

John Doane, the organist, sends a belated snapshot taken during the summer at Onkama, Mich. Mr. Doane has already begun his year's work. He has a large class of organ pupils at the Northwestern University; is scheduled for an organ recital at Fisk Hall at the University in Evanston for Oct. 19, and has been engaged to open the new \$20,000 organ at Adrian College, Adrian, Mich. He also has studios at the Fine Arts Building, for two days in the week, accompanying and coaching.

While making a short visit in Chicago for the purpose of attending the Boston Opera Company's performances of Montemezzi's "L'Amore dei Tre Re" last week, Grace Widney-Mabee, the Los Angeles soprano, gave a musicale at the Wurlitzer Music House on Thursday, assisted by Mrs. Harry Culbertson, soprano, Maude A. Miner, reader, and Arthur L. Fram, pianist. Mrs. Widney-Mabee was heard in a group of songs by Mazzoni, Handel, Debussy, Reger and Brahms, and also a group of American songs, including the "Three Songs of the Desert," by Gertrude Ross, which have lately found much favor with concert artists. In all of these she made an estimable success. Her intention on her return to her home is to present Montemezzi's opera with local talent at Los Angeles.

### Honor for Professor Owens

Prof. H. W. Owens, director of the Haydn Choral Society of Chicago, was the recipient of a distinguished mark of honor at a banquet tendered to him at the Hotel Sherman last Wednesday evening. He had conducted the concerts of the society at the Eisteddfod given at the Panama-Pacific Exposition, during which the chorus captured a number of

prizes aggregating \$7,000, and the members presented Mr. Owens with a gold medal, specially struck for this purpose. Mayor Thompson delegated Harry B. Miller, city prosecutor, to make the presentation.

The Co-Operative League Juniors gave their first concert of the season at Sinai Social Center Oct. 1. The young musicians who contributed to the program were Gertrude Hecht, soprano; Benjamin Paley, violinist; Helen Reinsberg, soprano, and Belle Tannenbaum, pianist.

The opening reception and concert of the Chicago Woman's Club was held at the Florentine Room of the Congress Hotel, last Wednesday afternoon. Mrs. Eleanore Cappa-Hostler, president, and Mrs. Albert J. Ochsner, president of the National Federation of Musical Clubs, made addresses of greeting. Karleton Hackett delivered a paper on "The Function of a Musical Club," and musical numbers were given by Marie Hoover Ellis, Mary Ann Kaufman and Miriam Larkin.

The Chicago Chapter of the American Guild of Violinists held its first meeting of the season Friday evening at Kuntz-Remmler.

### Marine Band's Tour

The United States Marine Band, the official musical organization of Washington, D. C., and which furnishes all the music at the official functions given at the White House, is now on a concert tour of eight weeks, stopping at the principal cities of the West and Northwest. The band gave a concert last week at Northwestern University in Evanston, at which Arthur Tregina's March, "The President," was performed and made a great success. This composition was written at the special request of Lieut. W. H. Santelmann, the leader of the band, and is designed to answer the same purposes for the Marine Band and the United States as does Wagner's "Kaiser Marsch" for Germany.

The Marine Band is now 100 years old, and consists of seventy-three performers. There are several distinguished soloists among the players, including Arthur S. Whitcomb, cornet; Robert E. Seel, flute, and George Frey, euphonium.

The tours are managed by W. R. Radcliff, a prominent manager of Washington, D. C., and the band is annually given permission by the President and the Secretary of the Navy to make a fall tour for the purpose of giving the Senators and their constituents in different parts of the country a chance to hear it.

This organization also contains within its ranks a fine symphony orchestra of fifty musicians which provides free symphonic concerts to the public during the winter. The concerts are held weekly in the Auditorium which is the hall of the Marine Band at the barracks in Washington. These concerts, at which symphonies by Beethoven, Tchaikowsky, Goldmark and others are performed, have become an institution at Washington.

During the present tour the band will be heard in the States of Illinois, Wisconsin, Minnesota, North Dakota, Kansas and Oklahoma.

Mr. Tregina, who has been a member of the band for more than twenty-five years, is a prolific composer of symphonic music, which has been highly commended by the foremost musicians and orchestral leaders of the world. He teaches a large class of students in harmony, counterpoint and orchestration and resides permanently in Washington.

MAURICE ROSENFELD.

### Mme. Gabrilowitsch to Sing Only Russian Music in Her Recital

Clara Clemens-Gabrilowitsch has chosen Russian composers exclusively for her song recital in Aeolian Hall, New York, Saturday afternoon, Nov. 6. The contralto, whose accompaniments will be played by her husband, Ossip Gabrilowitsch, will sing among other numbers, "The Sea Queen," Borodine; "Little Snowflake's Ariette," Rimsky-Korsakoff; "Der Traum," Rubinstein; "Gypsy Song," Tchaikowsky; "Floods of Spring," Rachmaninoff, and "Good-bye," Gabrilowitsch.

### Organist Opens Community Series in Orange, Mass.

WORCESTER, MASS., Oct. 8.—Raymond C. Robinson, head of the organ department of the Hultman-McQuaid Conservatory of Music, gave the first of his series of community organ recitals last night in Orange. He was assisted by Daniel Hult, basso. There was a large attendance.

The Semple Course of Artists' Concerts at Utica, N. Y., will present Lois Ewell, Mary Jordan, John Barnes Wells and Henri Scott in a miscellaneous program on Nov. 10.

## JOHN BARNES WELLS

Opened the New York musical season on October 14th with a recital at Aeolian Hall.

Of this recital Sigmund Spaeth in the Evening Mail said: "He is a college tenor with a concert finish. He has a natural voice of such an appealing quality that the average audience would probably be glad to hear him sing anything, at any time, in any fashion. But to the appeal of this pleasing organ he also adds an art of interpretation far above the average. In his recital at Aeolian Hall last evening, Mr. Wells showed a refreshing disregard of many traditions of the concert stage. He had the temerity to begin on time, to the complete consternation of the habitual late-comers. He ignored the conventional reverence for chronology and geography in the arrangement of his programme. He mixed languages and dates as his fancy dictated, and the result was good."

W. J. Henderson, the eminent critic of the New York Sun, said: "There was every evidence of careful study in his delivery of his numbers, a thoroughness of preparation which might well be emulated by some more pretentious singers."

Max Smith, of the New York Press, wrote as follows: "One of the most pretentious selections on his programme—the aria 'Summer! Summer!' with organ accompaniment, from A. Goring Thomas' 'The Swan and the Skylark'—aroused tumultuous applause."

The critic of the New York Herald said: "Perhaps the most prominent feature in his favor is a fine quality of tone."

Irving Weil, of the Evening Journal, said: "To the student of singing Mr. Wells aroused interest through the disclosure of a voice of pure tone that had acquired a rather unusual degree of flexibility, aided by a substantial breath support cleverly manipulated; through the ability to sing on the pitch and intelligent handling of the phrase."

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## STUTTGART CRITICS PRAISE "MONA LISA"

### Max von Schillings's Opera Has Première—An Intensely Dramatic Libretto

BERLIN, Sept. 27.—To-day's papers speak with glowing enthusiasm of Max von Schillings's new opera, "Mona Lisa," libretto by the Viennese, Beatrice Dovsky. Saturday evening saw the general rehearsal of "Mona Lisa" at the Stuttgart Court Opera before a distinguished invited audience, among which were Richard Strauss, Prof. Humperdinck, Hans Pfitzner, Ernst Boehe and numerous German directors. Last night the opera was given its première at the same theater.

A brilliant future is predicted for this historical-impressionistic stage work

which comprises a prologue, two acts and an epilogue. One critic prophesies that "Mona Lisa" will be the opera during the coming season and another compares it to "Tosca" and "Tiefland," giving the novelty a decided preference. Critics being critics, of course, must usually cavil at something, but here they have evidently found very little with which to find fault. As for the libretto all agree that it is a masterpiece. A tale of seething passions, of intense love and hatred, of fifteenth century Italian intrigue and vengeance is told in two acts during which, as the critics state, the senses are not given a moment to relax or diverge. We gather that the plot within a plot is the following:

A traveling couple, she young and pleasure-loving, he aging, come to the Palace of Francesco del Giocondo in Florence, where they are enlightened as to the stirring history of the house. The tale instead of being recounted verbally

is then enacted through two acts and in conclusion an epilogue intimates the likelihood of a similar relationship existing between the three original modern figures. The tale as portrayed on the stage is as follows:

On the day of the Carnival in Florence in the year 1492, there arrives at the house of Francesco del Giocondo a young lay-brother, Giovanni de Salviati, who has been commissioned to bring the Pope one of the finest pearls of the rich merchant's marvelous collection of those gems. Unexpectedly he encounters Mona Lisa, the young wife of Francesco. The two had been compelled to renounce each other years before, and since then Mona Lisa had acquired that inscrutable smile, expressing alike resignation, wisdom and sagacity, which once delighted Leonardo. Francesco becomes a clandestine witness of a scene requiring no explanation, and when Giovanni, in his flight before the enraged husband, hides in the shrine in which Francesco's valuable pearls are guarded, the jealous husband hastily closes the door and locks it with a key which he throws into the river Arno. While her lover is suffocating Mona Lisa is obliged to submit to the jeering caresses of her demon husband.

But the key had not fallen into the Arno, but into the boat of Francesco's daughter by a previous marriage. However, Giovanni is dead and twist desperation and insanity Mona Lisa lures her husband into the shrine to search for Giovanni, and then bangs the door shut and collapses in a faint. Then the three modern figures, so similar to the three in the tale, again assemble and separate.

The critics seem unanimous regarding the music which Max von Schillings has written to this intensely dramatic libretto, declaring that in this case the composer has really surpassed himself. The melodic wealth, the splendid form, the brilliant instrumentation and successful characterization are commended highly.

First and foremost to be mentioned as successful interpreters is John Forsell, the Swedish baritone. Mona Lisa was impersonated by Frau Iracema-Bruegelmann of Stuttgart, while Giovanni, the young lover, was entrusted to the tenor, Aagaard-Oestvig. The minor rôles also are said to have been in the hands of trustworthy artists.

Max von Schillings, the librettist and the artists were given an ovation on both occasions—at the public rehearsal and the première. "Mona Lisa" will be given for the first time at the Royal Opera of Berlin on Oct. 15.

O. P. JACOB.

### KREISLER IN LOS ANGELES

Audience of Two Thousand Applauds the Violinist Heartily

LOS ANGELES, Oct. 15.—That Trinity Auditorium was filled with an audience of more than 2000 persons to hear Fritz Kreisler, the second artist on the Behymer Philharmonic courses, was a tribute not only to Kreisler the artist, but to Kreisler the man, perhaps, to a small extent, to Kreisler the soldier.

Giving a good part of his time to Handel, Tartini and Viotti, with characteristic beauty of interpretation, it was the modern section of the program which most thoroughly reached his large audience. This program included half a dozen new numbers, compositions of his own and his arrangements of themes by others.

Most interesting of the new numbers were an "Introduction and Scherzo" for violin alone, by Kreisler, and two Slavonic dances arranged from Dvorak. The violinist also played his arrangement of a Viennese popular song, which has a decided relationship to his "Caprice Viennois," which also was on the program.

The feeling of the audience seemed to be not alone that of admiration for the skill of the artist but of sympathy for him in his experiences of the last year. It is hard to state just how this was evinced other than in a certain intangible warmth of applause, which certainly Kreisler uses no prima donna tricks to provoke.

W. F. G.

### New Women's Choral Society Formed in Zanesville

ZANESVILLE, OHIO, Oct. 18.—Zanesville has a new musical organization called the Woman's Choral Society, which was formed last Thursday at a meeting called by Mary E. Schorbe, pianist. The club will be devoted to the study and production of works written especially for women's voices. The following officers were elected: President and director,

Mary E. Schorbe; first vice-president, Mrs. Charles Geis; second vice-president, Mrs. Levi J. Burgess; secretary, Charlotte Lauck; treasurer, Mrs. Dora Standke; music committee, Mrs. Sherman Granger, Mrs. Frederick Grant, Mrs. Charles Paul, Mrs. Charles Geis and Sara Shanley; business committee, Mrs. Charles Paul, Irene Jacobs, Ada Van Voorhis and two others to be named later. Kathleen Iseman was made club pianist. There will be a chorus of forty voices, when rehearsals begin. There will be no membership fees and the club will be open to all vocalists of the city.

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"Miss Morrissey who appeared with the Russian Symphony Orchestra last night, as the soloist, is bound to be a great favorite. Her full rich contralto voice filled the great hall. Her appearance is most striking, and the large audience of two thousand people were vociferous in their applause."  
PITTSBURGH GAZETTE TIMES, Sept. 28, 1915  
"The splendid work of the Orchestra was supplemented by the interesting appearance here, for the first time, of Miss Marie Morrissey. Seldom has a Pittsburgh audience been so pleased with a contralto voice, and their applause resulted in many delightful encore selections. Miss Morrissey on the strength of her opening evening has already signed a contract for the second week here with the Orchestra."  
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## Theodore Schroeder, Boston Basso, in Larger Quarters



Photo by J. F. Meldon

Theodore Schroeder, Boston Basso and Teacher, and, Above, a View of His Handsomely Appointed Studio

BOSTON, Oct. 2.—Theodore Schroeder, the basso-cantante, vocal teacher and coach, has recently moved into a new studio in the Gainsboro Building. Mr. Schroeder's constantly growing classes necessitated this move; he now has ample room for his bi-monthly pupils' recitals and artists' receptions which he is planning for the coming season. On Oct. 27 he will give a reception to David Bispham, the eminent baritone, prior to Mr. Bispham's two appearances in "Adelaide," in Jordan Hall, Oct. 28 and 29.

Mr. Schroeder has been unable to do much singing during the last few years, owing to his strenuous teaching demands, but he announces a series of Lenten recitals for next spring.

In his "Advice to Singers," Mr. Schroeder has offered interesting suggestions to students.

"If you would be 'artistic interpreters' and not merely 'tone worshippers,'" he writes, "then you will do well to ponder over the following suggestions:



Photo Horner

"For 'impelling continuity in phrasing,' study Schubert.

"For 'elegance in style,' study Mozart.

"For 'breadth in style,' study Wagner.

"For 'subtlety in expression,' study Bach.

"For the 'projecting of moods,' study Schumann.

"For pure 'cantilena' and 'grace in execution,' study the old Italian masters of the seventeenth and eighteenth centuries, viz., Bononcini, Scarlatti, Carissimi, Lotti, Vivaldi."

Beginning the third Sunday in November, Mr. Schroeder has planned a series of afternoon musicales. A short program will be given each Sunday by leading artists here. W. H. L.

Philharmonic Orchestra of Albany Elects Officers

ALBANY, N. Y., Oct. 18.—The Philharmonic Orchestra has elected the following officers: President, Col. William Gorham Rice; vice-president, John E. Sherwood; secretary, William C. Gomph; treasurer, John Hagy; librarian, William R. Frederick; director, Frederick P. Denison; concertmaster, Dudley Matthews; business manager, Edward Kaestner. W. A. H.

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¶ The adaptations will be available to Teachers and Pupils using the "Progressive Series of Piano Lessons" and will be sold to the general public through the leading publishers and music dealers. For further information, address Department M, The Art Publication Society, 916-918 Olive Street, St. Louis, Mo.

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## HENRIETTE WAKEFIELD TO SING WITH MANY CHORAL SOCIETIES

AN American contralto whose career refutes those maintaining that native artists are not given an opportunity in opera here, is Henriette Wakefield. At the outset she obtained a hearing at the Metropolitan and, to her surprise, she was accepted and, within two weeks, was called upon to prepare an important rôle, *Mlle. Dangerville* in "Adrienne Lecouvreur," and to sing within three days. The success she achieved was unequivocal and, combined with later triumphs, gained the interest of Gustav Mahler and the endorsement and personal aid of Toscanini.

Ensuing events, however, made a change desirable, so Miss Wakefield cast her lot with that of the concert and oratorio artists. Her success at such events and with such important organizations of the National Saengerfest, Milwaukee, United German Singing Soci-

ety of Ohio, at Cleveland, the Newark and Connecticut Saengerfests, Milwaukee Musik Verein and the New York Symphony Orchestra, under Walter Damrosch, was conspicuous.

Under the management of Walter Anderson, Miss Wakefield is engaged for appearances with the New York Oratorio Society in two performances of the "Messiah," Buffalo Orpheus Society, New York Liederkrantz, Rochester Musical Club, Chicago Travel and Arts Club, a tour to the Pacific Coast, and a Canadian tour pending.

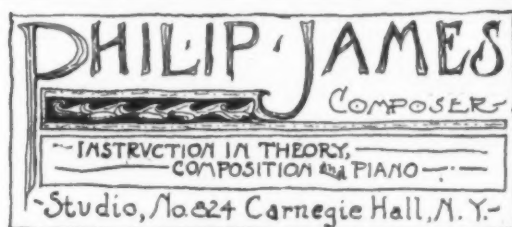
Oscar B. Jacobson, formerly head of the art department in Washington State College, is the new head of the art department at the University of Oklahoma.

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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Of the recent engagements of Sergei Klubansky's pupils, Alice Bradley Heydon, soprano, has been engaged as soloist at the Independence Boulevard Christian Church in Kansas City, Mo.; Elmer S. Dayer, tenor, has been engaged at the St. Paul Episcopal Church in New Jersey, and Virginia MacGruder, soprano, at the Church of the Ascension; Lalla B. Cannon, Genevieve Lieliuska and Walter Copeland have been engaged for four public school concerts in November.

At the first Klubansky studio musicale on Oct. 13 the following pupils sang: Patricia Murphy, Alice Shaw, Grace Daniels, Valeska Wagner, Jack Sears, Elmer S. Dayer, Lalla Cannon, Marie Louise Wagner, Genevieve Leclinska. The accompaniments were played by Claire Rivers.

Shumsky-Mario, the well known Russian-Italian tenor, who has sung in the leading opera houses of Russia, will teach his method and interpret the *bel canto* style of tone and diction in New York this season. He is located in the Metropolitan Opera House Building, 1425 Broadway, where he is busily engaged with artist-pupils.

Louis Arthur Russell of Carnegie Hall is meeting a call for teaching of English diction this season by organizing special classes and private lesson schedules for phonic and expressive diction for singers and public speakers.

Pauline Jennings, widely known as a lecturer and teacher of music, has become a member of the faculty of the New York Institute of Music, 560 West End Avenue, N. Y., where she will teach piano and organ, and will have charge of the department of harmony, theory, history and aesthetics of music.

A graduate of the College of Fine Arts at Syracuse University, Miss Jennings was a pupil, in New York, of the late Samuel P. Warren and of Henry Holden Huss in piano and musical form. She has given a large number of lecture-recitals in various parts of the country for colleges, schools, clubs and other organizations, and has lectured and played frequently for the New York Board of Education courses and the Brooklyn Institute of Arts and Sciences.

In addition to her work at the New York Institute of Music, Miss Jennings has been engaged to give a number of lecture-recitals elsewhere during the coming season, and will be heard in conjunction with several exceptional violinists and singers in a comprehensive series of historical recitals.

Laura E. Morrill, the New York vocal teacher, has received word of the South American success of Jessie S. Pamplin, contralto, who is teaching Mrs. Morrill's method in Buenos Aires. She tells of repeated successes in concert and praise from papers published in Italian, Spanish and English.

Lillia Snelling, soprano, another artist-pupil of Mrs. Morrill, is engaged for a joint recital with Evan Williams in Salem, Mass., a concert with the Men's Club of Beverly and an appearance in Melrose.

William J. Falk, teacher of singing, returned the first of the month from the Jersey shore, where he spent the summer, and opened his studio at 292 West Ninety-second Street. Mr. Falk was added to the long list of motor enthusiasts during the season and drove his

car several thousand miles up and down the coast. He has opened his studio with a large class of pupils.

Roy William Steele, the tenor, has removed his studio to 10 West Sixty-first Street, and has a class of pupils which occupies practically all of his available time. Mr. Steele is a member of the Cosmopolitan Quartet and is the soloist at All Souls' Church and at Temple Bnai Jesurum, Newark.

Lucille Collette, the violinist, pupil of Thibaud, is the latest addition to the violin faculty of the von Ende School of Music.

On Monday evening, Oct. 25, Arthur Hartmann, the violinist, another of the new members of the faculty, gives a violin recital, assisted by Francis Moore at the piano.

On Wednesday afternoon, Oct. 27, there will be a faculty recital at the Wanamaker Auditorium, introducing Lucille Collette, violinist; Charles Norman Granville, baritone, another addition to the faculty, and Lawrence Goodman, pianist.

H. R. Humphries, the singing teacher, has returned to New York and resumed teaching at his residence studio, Schuyler Arms, 307 West Ninety-eighth Street. He has also resumed rehearsals with the New York Banks' Glee Club, Mamaronck Choral and Larchmont Choral, which with his other out-of-town societies, will keep him busy up to next summer.

Florence E. H. Marvin, the vocal teacher of Brooklyn, has removed her studios to 60 Willow street. Her enrolment indicates a singularly busy season.

Mmes. Genovese and Krueger in Motor Car Accident

Mme. Nana Genovese, contralto, and Mme. Adele Krueger, soprano, were in an automobile accident in Connecticut last week, but escaped serious injury. Both artists were the guests of friends in a

city where they had given a concert and were making the trip with these friends to another city where a concert was scheduled for that evening. In turning out to avoid another machine, which was being driven at a reckless pace in the opposite direction, the machine in which the artists were riding ran into the ditch and nearly overturned. Mme. Genovese's face was cut and both she and Mme. Krueger were badly shaken up and bruised. This, however, did not prevent the filling of the engagement and the artists were accorded an ovation when they arrived at the hall about half an hour later.

### PLEA FOR STANDARDIZATION

Mr. Becker Asks Dailies to Aid Cause, Following "Eagle's" Lead

Gustav L. Becker, the piano teacher of New York, advanced his views on standardization of music teachers in a recent issue of the Brooklyn *Daily Eagle*, which is conducting a symposium on this question. He pointed out that the chief factor which stands against tests and licenses for music teachers is the small opinion which our law-makers, as a class, have of the educational and cultural value of music study.

He pointed out that if other important newspapers were to follow the example of the *Eagle*, in offering an open forum for the discussion of this subject, it would not be long before the public demand for competent teachers would probably induce the legislators to provide suitable protection against the imposters and incompetents now exerting so deleterious an influence.

In the vaults of the Mercantile Trust Company, says a Baltimore dispatch to the New York *World*, more than a score of violins have been packed away by Frank Della Torre, a prominent society man. In twenty years, Torre thinks the instruments will be worth \$4,000 or \$5,000 each. Della Torre, who now is in England, spends his spare time collecting old violins and remaking them.

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## GRANVILLE SINGS 168 CONCERTS IN 98 DAYS

Over 4000 Miles Covered in Tour of Popular Baritone, Which Extended to 84 Towns in Seven States—1190 Songs Sung to 145,600 Hearers—Signs of Musical Appreciation as Noted in Chautauqua Audiences

ARTISTS who think they have accomplished wonders in the display of endurance on concert tours may study with relish the figures of a tour recently completed by Charles Norman Granville, the American baritone. These are the statistics of Mr. Granville's enterprise, which was under the auspices of the Pennsylvania Chautauqua Association:

4000 Miles Covered.  
168 Concerts in 98 Days.  
84 Towns in 7 States.  
Total of 145,600 Hearers.  
1190 Songs Sung.

To make such a tour is a feat that might well tax the strength of any artist, yet that is what Charles Norman Granville, the prominent American baritone, has accomplished, and he returns to New York, looking his hale, hearty and genial self.

"It is only natural that I should feel the need of a little rest after traveling every day for thirteen weeks and five days," said Mr. Granville. "I went immediately to Atlantic City for ten days' complete rest, after which I returned to New York, to arrange for my fall teaching, which began on Oct. 1. Also to arrange details of a Southern tour which I shall make in January. I have had the most interesting experience of my life this past summer and I believe it has opened my eyes to many things.

### Masses Appreciate Music

"First of all, I am convinced that the masses do appreciate good music and that they are quick to show their appreciation. Don't make the mistake of thinking that Chautauqua audiences do not know. On the contrary, they are most discriminating and will only accept that which is genuine. In every community I have been I find that many have heard the great artists.

"Then, too, one must consider the fundamental principle of the Chautauqua movement, which is to educate and uplift. As a consequence the patrons are those who desire to better their condition mentally and to learn. The value of the movement cannot be overestimated and its beneficent influence is felt wherever it goes.

### Like Good Songs

"The audiences are eager and expectant and quick to respond to every mood of the artist and his song. I have used such songs as 'Love Me or Not,' Secchi; 'The Two Grenadiers,' Schumann; 'Allah,' Kramer; 'Love, I Have Won You,' Ronald; and 'Held You,' Ronald, and the 'Toreador's Song' from 'Carmen' besides numerous folk songs and lighter songs, and have



With the Granville-Hines Concert Company on Tour Arranged by the Pennsylvania Chautauqua Association. Above, Second Row, Right to Left: Gabriel L. Hines, pianist; Charles Norman Granville, Mrs. Granville and Ex-Governor Folk of Missouri, Surrounded by Avon Players. Below, Mr. Granville and Mr. Hines in Front of the Tent at Ashboro, N. C.

been gratified to receive such enthusiastic appreciation.

### Engaged for Another Tour

"It was on June 12 I began my concert tour, covering New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia and North Carolina. On Sept. 17 I arrived in New York. I have been re-engaged for a New England tour beginning June 1, 1916, and lasting until the latter part of September.

"During my tour just closed I met many charming people and at no place was I requested to sing popular 'rag-time' songs. On the other hand, it was a great satisfaction to receive many requests for numerous classical songs."

Mr. Granville's program follows:

"Somewhere a Voice is Calling," Tate; "Love, I Have Won You," Ronald; "Let Miss Lindy Pass," Rogers; "Young Tom O'Devon," Russell; "Allah," Kramer; "Twankydllo," "O No, John, No," English Folk Songs; "Love Me or Not," Secchi; "The Wind," Spross; "The Two Grenadiers," Schumann; "Toreador's Song," "Carmen," "Because," D'Hardelot; "Rosary," Nevin; "The Pretty Creature," Storace.

"One of the songs which made a profound impression," said Mr. Granville,

### DOSTAL'S CONCERT COMPANY

Tenor to Be Assisted by Gifted Artists on His Various Tours

Under the management of Victor C. Winton, George Dostal, American lyric tenor, will be heard this season in an extensive concert tour, in which the tenor will be supported by his own concert company of solo artists. Supporting Mr. Dostal on this tour which starts in December in the Middle West and continues south to New Orleans and then northwest to the coast, will be several young artists who have already won recognition in this country through their extraordinary talent. The plan has aroused much interest in the concert field.

Previous to the date in December when Mr. Dostal and his company leave on tour, the tenor will be heard in many engagements in and around New York, and in a short tour through the New England States. Emil Polak, former

accompanist of the late Putnam Griswold, will appear with Mr. Dostal as his official accompanist this season.

Notable "Siegfried" Performance at Cottbus, Germany

BERLIN, Sept. 14.—The little town of Cottbus, but two hours from Berlin, has just had a charity performance of "Siegfried," with such artists assisting as Soomer (Wotan), Frau Palm-Cordes of Karlsruhe (Brünnhilde), Vogel of Leipzig (Siegfried), Sauer of Charlottenburg (Fafner) and Henke of the Berlin Royal Opera (Mime). O. P. J.

### Marcus Kellerman in Brooklyn Concert

Marcus Kellerman, the basso, will appear in concert on Oct. 23 at Kismet Temple, Herkimer Street, Nostrand Avenue and Fulton Street, Brooklyn. In addition to Mr. Kellerman, the prominent organist, Clarence Reynolds, as well as a mass chorus of several hundred voices and other artists, will appear.

### OPERA IN SCRANTON

San Carlo Company Successful in Three Performances

SCRANTON, PA., Oct. 16.—The San Carlo Opera Company presented Verdi's "Aida" at the Lyceum Theater, Oct. 11, to a large and truly cosmopolitan audience. Men and women of every nationality rubbed elbows. The title rôle was admirably sustained by Mary Kaestner. Carolina Zawner also made a fine impression, as did Giuseppe Agostina, who possesses a lyric tenor of remarkable beauty.

The following night and at a matinée "Cavalleria Rusticana," "I Pagliacci" and "Rigoletto" were presented, all with remarkable ability and success. The large orchestra played excellently under the direction of Fulgenzio Guerrieri. One of the most impressive facts in connection with the company is that the members can really act. The chorus work has been exceptionally good. W. R. H.

## MARGARET WILSON TRIUMPHS IN BUFFALO

Buffalo Courier, Oct. 13, 1915:—"Her programme was arranged with an artistic sense of musical values and disclosed her excellent schooling, while individuality in her interpretations displayed an intellectual grasp of the composer's idea. Her voice is a soprano of lovely timbre and with her wealth of temperament is capable of strongly dramatic expression."

Buffalo Express, Oct. 13, 1915:—"Miss Wilson sings with an unforced tone production, with a generally agreeable tone quality, and with obvious un-

derstanding of the spirit of her songs. Certain of her tones ring out with clarity and brilliance, and it is evident that there are vocal possibilities beyond those already attained. Miss Wilson possesses that valuable asset, abundance of musical temperament, and the sincerity of her work makes large appeal to the listener."

Buffalo Evening Times, Oct. 13, 1915:—"Throughout her program she revealed an intensely sympathetic nature guided by a deep intelligence and love for her art."

Her Teacher is **ROSS DAVID**, The Rutland, 260 West 57th St., New York Tel. Conn.



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# MUSICAL AMERICA

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New York, October 23, 1915

## MR. STRANSKY'S TIMELY UTTERANCE

Those were timely and appropriate remarks made by Josef Stransky in MUSICAL AMERICA of Oct. 9 on the orchestral performance of works by American composers.

Mr. Stransky desires explicitly to make no contribution to this advance considered as an issue forced by the war because of the scarcity of European novelties. He declares—and rightly—that an American composition which is good enough to be played at one time is good enough to be played at any time. Looking deeper into the ethics of the case, he also makes the important affirmation—a first principle never to be lost sight of—that it is a legitimate due to composers who are advancing musical progress to give their works a public hearing, and that also only thus by a practical hearing can the composer himself advance properly.

When Mr. Stransky says that those who organize concerts must see to it that these principles are carried out, he hits the nail on the head. Too often the exemplification of these principles has come about, not through the initiative of concert-givers, but by a re-

luctant yielding to a creative progress which should have been sympathetically and wisely met from the start.

Those whose duty or pleasure it is to keep their eye chiefly on the box office receipts are almost invariably reluctant to see works programmed around which there is not already some glamour of tradition or some atmosphere of sensational novelty. The policy is short-sighted. Let such persons see to it that good new works, heralded or unheralded, are given, and let them advertise the fact of their artistic progressiveness, and not always harp on the chords of tradition and notoriety.

It may take a little longer to win the public on this basis, but the artistic fame of an orchestra holding to such a principle must wax, for it will be more deeply rooted in the eternal springs of life and progress, and must eventually hold a firmer place with the public than any time-serving and catch-penny policy could procure.

## MUSICAL ADVANCE OF THE DAILIES

The recent editorial notice given by MUSICAL AMERICA to Cedar Rapids' progressive attitude in giving music a regular and adequate place in its daily journals has, as was hoped, brought forth the knowledge of similar and even earlier progress in other cities.

MUSICAL AMERICA has received a letter from a musically interested citizen of Fort Worth, Tex., enclosing a sample of the regular Sunday music page of the Fort Worth *Star-Telegram*, a well-put-up page, giving local and general musical news and pictures of musicians in the public eye. Two papers of Fort Worth have provided a regular musical page of this nature for several years. Our correspondent intimates that this condition was not brought about without a struggle, but the fact that it has been brought about at all is indicative of the fact that American cities and towns which have hitherto had no place of particular distinction on the musical map have arrived normally at the place where they are ready to give musical art the place which belongs to it in a civilized community of the present time. The fact that the same issue of the Fort Worth paper contains two full pages of musical advertisements is conclusive evidence of the active condition of musical affairs in that city.

Philadelphia, very long since in a position to have musical pages in its dailies, steps forward with a progressive journalistic enterprise in the shape of a "Musical Registration Bureau," conducted by the Philadelphia *Press*. This bureau aims to foster the entire musical life of the city in its every aspect, and has the co-operation and support of a great number of representative local musicians. This bureau gratuitously registers teachers, artists, ensembles, orchestras, etc., and furnishes information on the subject to anyone. It seeks to make known to the public all that the city contains of musical talent and enterprise, musical societies, orchestras, composers, conservatories—everything musical—and to give the city the repute as a musical center which it truly deserves.

Further, the *Press of Muncie, Ind.*, has instituted a music department, as related in our Special Fall Issue. This paper's music page contains local musical items and advertisements, editorials stimulating the city's artistic pride, and news and comment of the outside musical world, quoting in full MUSICAL AMERICA's editorial on "Cedar Rapids' Journalistic Spunk."

These are laudible activities. They ought not to need to be regarded as exceptional or remarkable, but it is still necessary to point out such instances of a proper journalistic attention to music to cities and towns that are still a little backward.

## SULLIVAN'S COLLABORATION HONORED

Near to the monument of the inseparable partner in his fame, the equally immortal W. S. Gilbert has just received a like token of honor, in the form of a bronze medallion which has been unveiled in the Thames Embankment, London, but a short distance from the Arthur Sullivan memorial.

The two glorious ones of English light opera, of humor, wit and satire in verse and music, are thus brought to the public mind, and a bid made for their ultimate appreciation and appraisal.

Their place is secure and inviolate. The English-speaking race has produced no other pair whose double standard has floated so proud and high in their chosen field.

Gilbert's wit and satire arose from a most deep perception of the vanity fair of life, and the angle of humor of that perception, together with an unparalleled mastery of droll and rhythmic verbal and syllabic fantasy, lent it spicy tang, the secret of which is locked in the inscrutable chambers of genius.

That genius, added to Sullivan's genius in perceiving that the basis of light opera music for England was the English folksong and music hall ballad of the people, creates the doubly exalted place given this immortal pair by public affection and critical insight.

## PERSONALITIES



Photo by Bain News Service

**Arthur Bodansky, the Metropolitan's New German Conductor**

The above is the first photograph of Arthur Bodansky taken since his arrival in this country. The new conductor, who comes to the Metropolitan from Mannheim to replace Alfred Hertz, reached here two weeks ago and has since been busy with rehearsals and other preparations for the approaching season.

**Persinger**—While enjoying a brief vacation in Colorado recently and looking up the haunts of his childhood days, Louis Persinger, the violinist, entertained the inmates of the Myron Stratton Home, at Colorado Springs, with a violin recital. The home was founded by the late Winfield Scott Stratton, the Colorado mining king, who up to a few years ago, until his death, generously gave Mr. Persinger financial assistance and was the first one to start him on his career as a violinist. Mr. Persinger paid tribute to his memory in going to the Myron Stratton Home to play for those who had been helped through his own former benefactor's kindness.

**Brown**—The young American violinist, Eddy Brown, has written Dr. O. P. Jacob, MUSICAL AMERICA's representative in Berlin, that the frequent misspelling of his name has been causing considerable confusion. At times, says he, he receives letters in which his name is spelled "Brown," the next day it will appear on some program as "Braun," and again as "Browne." In several instances he has even become "Braunne." The violinist desires to have it understood that, in consideration of his American birth, his name for all time will be Eddy Brown.

**Sousa**—John Philip Sousa is writing the score of one musical play and reading the libretto of another preparatory to composing the music for it later. He says he is already well into the third act of "The Irish Dragoons," the libretto of which is by Joseph Herbert. When this score is completed he will begin the composition of "The Victory," an opera by Ruth Helen Davis and Ella Wheeler Wilcox. Mr. Sousa occupies a suite of rooms in the New York Hippodrome Building, and does his composing in such time as his two daily appearances at the Hippodrome allow.

**Ferrari-Fontana**—While Edoardo Ferrari-Fontana was in Chicago with the Boston Opera Company early in the month he gave Maurice Rosenfeld an interesting list of new songs which he will bring out this fall and winter in his recitals. The list includes Cimino's "Aria Antica," De Leva's "Notte di Luna," Wolf-Ferrari's "Rispetti," Foudrain's "Chevauché Cossaque," of which he speaks with much enthusiasm; Mascagni's "M'ama nou M'ama," and Sibella's "Oh, Bocca Dolorosa."

**Hempel**—Dr. O. P. Jacob, MUSICAL AMERICA's European representative, interviewed Freda Hempel in Berlin shortly before the Metropolitan soprano left for New York last month. "Why don't you marry?" he asked her, among other things. "Because I've never found a man quite fool enough to marry me," the singer replied, with ripples of laughter. And still they speak of the vanity of prima donnas!

**Warford**—Claude Warford, the tenor, has joined the ranks of American song-writers, with three recently published numbers, "The Voice," dedicated to Hallett Gilbert; "Waiting" (Japanese Sword Song), dedicated to Reinald Werrenrath, and "The Frog and the Bee," an encore song, dedicated to Edna Peard, one of the Warford students.

**Donalda**—Mme. Pauline Donalda, the Canadian soprano, asks MUSICAL AMERICA to deny the published reports that she is a permanent member of the San Carlo Opera Company. Mme. Donalda has sung in four special performances of the San Carlo Company as *Carmen*.



# POINT and COUNTERPOINT

ALTHOUGH he is a musical manager, Charles L. Wagner evidently has some of the deductive ingenuity of a Sherlock Holmes, for he writes us:

"On the front page of the Oct. 9 issue of MUSICAL AMERICA, I notice a story with the headline: 'Is Louis Graveure Wilfrid Douthitt?'"

"I note that you have been comparing the photographs. Why not try a Photo-Graveure?"

Franklin P. Adams of the New York Tribune has forestalled us by reprinting this (the caption is F. P. A.'s):

## WERRENATH'S CRUDENESS GOES BIG IN PEORIA.

[From the Peoria (Ill.) Transcript.]  
Mr. Reinald Werrenrath, baritone . . . performed with great success, and perhaps made a more effective appeal to those who did not appreciate Miss Farrar's finished art.

However, we step forward with a brief "travelogue" by mail from Mr. Werrenrath himself, apropos of the travail of travelling on the Farrar tour:

Chicago, Sunday, Oct. 10, 1915.  
Extra: Horrible accident narrowly averted. First dry Sunday in Chicago in 42 years. Catastrophe avoided by our staying only two hours in town and taking a fast train for Detroit.

Speaking of travel, we read that the Rabinoff opera management insists upon a special parlor car for the dogs of the prima donnas. After this, no doubt, there will be a canine chorus barking "Bow wows!" in praise of the Rabinoff company and only derisive "Woof woofs" for the Metropolitan, which won't even allow dogs in the behind-the-stage section of the opera house.

Concerning Pavlowa's "La Muette de Portici" performance, the New York Evening Sun quotes this headline:

Heroine Being Dumb, Dancer Heads Opera.

With any number of vocal artistes so eminently qualified to fill the rôle, too, laments the Sun.

There is a singer known to fame who not so long ago essayed a lyceum tour. After appearing one night in the town hall of one hamlet he told the manager that he did not expect to get such a cordial reception as the audience had given him.

"I didn't notice no 'special enthusiasm,'" answered the manager.

"Didn't you hear them banging their walking-sticks and umbrellas on the floor?" asked the singer.

"That warn't applause," replied the manager. "The post-office is on the floor above us, and they was just stamping letters for the mail!"

Charles Haubiel of Oklahoma City sends us this anecdote of a harmony class:

The Professor (to a frivolous student): "Miss B., will you give me the definition of a scale?"

Miss B. "A scale is a feather on a fish."

We trust Franz C. Bornschein will be able to live down the responsibility for this one:

"What did they do at the opera last night when the electricity failed?"

"Oh, the manager just sent the tenor on the stage to sing some light songs."

"Beau Broadway" of the New York Telegraph taketh his fling at string quartet concerts with this description:

"To go to these properly you must dress in mourning and, having given a bluestocking tea at a Vienna confectioner's you proceed to the torture chamber. Everybody has a little book with the quartets in it. The women all say: 'How lovely Franz looks to-night!' The men get as near the posts as they can, and, being aesthetic, they snore in a key related to that in which the movement is being played, and they follow the modulations with stertorous accuracy. They wake up at every complete cadence. Ah! I do so want to escape from all this."

A Rochester reader sends us some verses written by Mrs. Florence Howard Johnson before she left Rochester for Joliet, Ill., where she was recently a candidate for mayor. The verses describe a rehearsal of the Rochester Symphony, and here is a sample:

The Symphony by Haydn  
Pleases every man and maiden,  
And each one plays with heart as well as hand,  
But the Symphony in Russian  
Merely causes brain concussion  
Translating it so folks will understand.

We're not told whether the lady was elected, but would venture a wager that it was the "Haydn" and "maiden" rhyme that defeated her.

"What's your idea of an honest man?"  
"An honest man," replied Mr. Kimp,  
"is one who likes the same music in private that he says he likes when his wife is giving a musical evening."—Philadelphia "Record."

A woman who was entertaining a musically inclined man asked him to sing. He complied and, after singing several popular songs of the day, began on sacred music. Turning to her, he said:

"Now I am going to sing something directly to you; guess what it is."

She gayly replied: "I Need Thee Every Hour."

"Oh, no," he returned; "'Abide With Me.'"

Whereupon, she quickly retorted: "I thought possibly it might be, 'Lead Thou Me On.'"—Town Topics.

Mr. Krehbiel, Mr. Hale and others have at various times drawn up lists of absurd blunders about music committed by novellists.

What is to be said of this sentence taken from a romance published in feuilleton form: "The maid then wound up the artificial canary, who proceeded to whistle a naughty little air by Borak consisting of nine discords."—The Violinist.

M. M. Hansford, editor of the New York Musicians' Club Monthly, seems to be an anti on the question of chronicling the vacation pursuits of artists. He testifies:

"There is some feeling in the Club that this publication ought to be made just like other papers, with pictures of singers playing in Nova Scotia with pet cats, riding goats in Harlem, and the thousand and one fool things that artists are supposed to do when they have forsaken Broadway. What is of more interest to us is Thoughts of a Musician in a Hartford Lunch."

Move the scene be changed, Brother Hansford. Make it the Automat. The other noonday a musical manager, a well known tenor and a prominent critic were all lunching there. How do we know? We were there ourselves.

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## HEAVY SALE FOR KUNWALD SERIES

Cincinnati Symphony Has Many Advance Orders—Farrar in Season's Opening

CINCINNATI, Oct. 16.—The list of Cincinnati Symphony soloists has been increased during the past week by two noted artists, Edoardo Ferrari-Fontana and Harold Bauer. Ferrari-Fontana will appear in Cincinnati for the first time.

All the boxes have been reserved for the evening concerts, and all but two or three for the afternoon concerts. A week ago there were nearly a dozen afternoon boxes still unreserved for the season, and if one may judge by the speed with which these were taken up during the latter part of the week the remaining boxes will undoubtedly be disposed of before the auction sale. The advance reservation for season seats has been unusually heavy this year.

The music season in Cincinnati opened Friday evening with a brilliant concert at Music Hall with Geraldine Farrar, Reinald Werrenrath and Ada Sassoli, the concert being the first of the artist series under the management of J. Hermann Thumann and one which promises to be a very conspicuous success.

Aside from Miss Farrar's "blazing personality," as she was pleased to call it recently in a New York interview, her chief claim to attention was the technique of her art, her marvelous breath control, the absolute security of her tone placing, and the fine effects she secured with a small tone. The quality of her voice is beautiful, rich and warm in the middle and lower registers, but shows the effects in her upper registers of her rather strenuous operatic career. Miss Farrar is essentially an operatic singer and not an altogether satisfactory recital singer.

The aria which she sang from "Carmen" proved beyond a doubt her *métier*. In her songs, which were widely and well selected, she gave the impression of monotony and a certain lack of depth.

Mr. Werrenrath, who appeared for the first time in Cincinnati, proved himself the possessor of a fine baritone voice of beautiful and sympathetic quality. He sang with great artistic feeling and was warmly applauded. Miss Sassoli was most cordially greeted. She handled her instrument in a masterly fashion and contributed a particularly delightful portion of the program.

The first meeting of the year of the MacDowell Club was given at the Gibson House, Thursday evening. Herbert French, chairman of the program committee, gave an interesting report of the work of the members of the club for the year, with a full report of the activities of the members of the musical group.

A. K. H.

### Concert for New York Port Society

In spite of inclement weather, the auditorium of the New York Port Society was filled at the last monthly concert on Oct. 7. Edna White opened the program with a trumpet solo, accompanied by Mr. Chandler. The Trumpet Quartet, with which Miss White is identified as first trumpet, had a successful tour during the summer to the Exposition. Other artists in the program included Justin M. Lawry, tenor; Daisy Cantrell Polk, soprano, and Jennie Bruman in recitations. The singers were in excellent voice. One of the selections of interest was "The New York City Flag," words and music by Laura Sedgwick Collins. It was well presented by Miss Polk, Mr. Lawry and Miss White, the audience joining in the chorus. Men from the crews of several steamships in port added their contribution to the pleasure of the evening. Winifred McCall and Miss Sexton accompanied the singers sympathetically.

### A Treat to Receive the Paper

To the Editor of MUSICAL AMERICA: It is a great treat to receive your paper. It gives me much pleasure to have the opportunity to tell you so, in enclosing my subscription for another year.

HARRIET H. BATTERSON.

Director of Music of East High School  
Columbus, Ohio, Oct. 4, 1915

CARRIE JACOBS  
BOND & SON



GOOD MUSIC

# SAM FRANKO

31 EAST 60TH STREET, NEW YORK

has returned from five years' teaching at the Stern Conservatory, Berlin, and will devote himself to violin instruction in New York this winter.

TELEPHONE, PLAZA 8389



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## Miss Farrar as a Publicity Seeker

To the Editor of MUSICAL AMERICA:

There are two ways for artists to get a reputation: First, through the legitimate use of their art, or, second, through the use of scare-head scandal headlines in yellow journals. Evidently Miss Farrar has adopted the latter. She makes some pretty broad statements in regard to professionalism and motherhood, which are a little startling to those of more experience. Of course, Miss Farrar may have had experience, but even if so, the more reason for her to keep still. If she has not, she has by this time reached the estate of "old maid," and an old maid's views in regard to such matters are proverbially foolish, if not insulting, at least derogatory to others.

It is not in this way that Miss Farrar can hope to gain the esteem and regard in which a number of artists are held by the American people. She may get the box office receipts, but they are not everything. Miss Farrar has won her place in opera and stands at the very summit. She has no need to resort to such petty methods to insure publicity.

The definition for a genius is "one especially talented along some particular line." Often the other lines are not distorted, often they are. So, whatever inabilities Miss Farrar may give utterance to, let us remember, she can at least sing and act and look beautiful in a way that no other actress of the present time can do.

D. N.

Yonkers, N. Y., Oct. 16, 1915.

## Consideration for Miss Farrar

To the Editor of MUSICAL AMERICA:

I cannot understand why Mr. D. Illusioned and his friends have become so excited over the fact that I "stood up" for Miss Farrar in a letter to your paper a few weeks ago. As Mr. D. Illusioned thinks my efforts an evasion of the points at issue, I wish to say that I left not one point in his first letter unanswered, and that I'm still lacking the "ounce of penetration," mentioned in his second epistle, wherewith to see the un-Americanism of Miss Farrar's *Tribune* article. He reiterates his statement, but backs it up with no reason.

However, what's the use of fruitless arguments? Miss Farrar is much too busy and much too great to be bothered by these petty dissertations, one way or the other. What I consider the main point is the fact that uncalled-for comments in the public prints upon Miss Farrar's affairs show exceedingly poor taste. When we can't and won't say

good things about people it is wiser to shut up, but alas—like Gingerpop we'll "never learn!"

Mr. D. says: "Of course Miss Farrar can do or say anything she likes," also he speaks of his profound admiration, his hearing her on every possible occasion, his having all her records, and yet he proceeds to criticize her, and most harshly, because she happened to advance some opinions with which he does not agree. Real friends stand through "thick or thin" and here let me say that I, too, mean the admiring public when I speak of Miss Farrar's friends.

Before the public to-day there is no artist who gives as utterly and unsparingly of her best efforts as does Miss Farrar. We all enjoy her wonderfully inspiring work. Can't we show a little consideration and appreciation?

LOUISE DAVIDSON.

New York City, Oct. 18, 1915.

## "Long Life" to Miss Farrar!

To the Editor of MUSICAL AMERICA:

So much has been written about Miss Farrar in the "Open Forum" by her so-called "friends." Heaven deliver us from such friends! Who wants them?

It is absurd even to question Miss Farrar's feeling toward America. It is entirely her own affair, if she is pro-German. She would be ungrateful if she were not. She made her debut and lived in Germany for years before she sang here.

As for her interview, I for one agree with her absolutely as far as an artist's not being married is concerned. There is nothing immoral about it. It is most absurd to take it in that way.

It is all very well to say a singer should marry—it depends entirely upon the position she holds. Miss Farrar is at present our greatest soprano, and no other can touch her, either in art or popularity. She is loved from coast to coast. The other artists, Homer, Matzenauer and Schumann-Heink, are not sopranos. Their position is entirely different. Miss Farrar assures success for every opera she appears in. She devotes all her soul and strength to the task. How could she keep this up and marry and have a home? Besides, one or the other would suffer.

Miss Farrar is absolutely sincere. She makes you feel this whenever you see and hear her.

It is most ridiculous to accuse Miss Farrar of being un-American, and even more so to question her standard of morals. She is a wonderful singer and superb actress. Long life to her!

L. B.

New York, Oct. 17, 1915.

## The Case of Dr. Muckey

To the Editor of MUSICAL AMERICA:

Your delightful Open Forum brings to light a beautiful and naive example of the co-operation that exists at times between student and teacher. In your issue of Sept. 25, a pupil of Dr. Floyd Muckey expresses a feeling of thankfulness that through Dr. Muckey's influence, vocal terminology has been changed, and that apologetic explanations are used when teachers or artists utter or write the terms "tone color" "voice placement," etc.

Dr. Muckey's pupil also states that there are only three reasons why "vocal teachers everywhere" do not indorse his work—indifference, lack of courage or lack of comprehension.

I have the good fortune to be personally acquainted with some of the world's most eminent masters, who before they became teachers were great singers, some of them selected by the greatest composers to create leading rôles in their operas. I believe these artists do not indorse Dr. Muckey's views and I am sure they are decidedly indifferent to them.

The splendid co-operation that exists between this teacher and pupil reminds me of a case that once came to my attention. Some years ago I lived in the Middle West. A vocal teacher living in

one of the Northern Middle Western cities used to give instructive lectures at times, and gave it out that he would answer impromptu questions on vocal matters. He then posted a number of his pupils about the lecture room with certain questions already decided on by himself, and at the proper time the pupils in turn asked the learned man the apparently impromptu question, and received the already prepared answer. All admired!!

HERBERT PEMBROKE.

New York, Oct. 11, 1915.

## Dr. Muckey Entitled to Fair Hearing Says Mr. Wodell

To the Editor of MUSICAL AMERICA:

I was present at the 1915 session of New York State Music Teachers' Association, vocal department, throughout. Teachers of high standing as singers and instructors were present, some taking an active part in the discussions. Certain of these, evidently hostile to the Dr. Muckey theory, were aggrieved that so much time was given to the presentation and discussion thereof. Some failed to remain until the end. Certain others spoke and voted in opposition. Quite a number of others who expressed themselves privately in opposition, had not the courage to address the chair on the subject, or refrained from doing so from motives of courtesy toward Dr. Muckey who was on his feet most of the time explaining, and answering questions with unflinching patience and kindness. So that, notwithstanding that the official records may show the adoption, by vote, of the Muckey statement of "the fundamental principles of voice production," there was a considerable minority of teachers of good standing in opposition. This does not, of course, prove Dr. Muckey to be in error. It may make a little more clear the actual state of opinion at the convention.

By reason of his own standing and long continued investigations, and his collaboration with scientists of high attainment, Dr. Muckey is entitled to a respectful hearing by every vocal teacher who makes claim to the "open mind." Others need to consider the colloquial saying that "all wisdom on one subject is not to be found under one hat." It is difficult to understand the impatience shown by otherwise intelligent, and artistically clever teachers toward the Doctor's presentation of what he is satisfied are the facts of voice production. If he is wrong in any of his statements or deductions, the test of practical use will show it. Why, then, do some vocal teachers allow themselves to become excited and somewhat recklessly denunciatory of the Doctor's work? If his statements are true, they are of importance to every vocal teacher as throwing light from the "scientific" side upon problems with which teachers have, for many years been dealing, from the artistic standpoint, with more or less success.

The Boston Vocal Teachers' Association last season listened with much interest to an exposition of the Doctor's subject, by himself, followed by the singing of a woman pupil by way of illustration. It was felt that such a man was worthy of respect for his work, and that whether the men agreed with him in all points, or in any particular, or not, the evening had been very profitably spent.

It seems to the writer that Dr. Muckey's real testing time is yet before him, when the application of his theories

to the varied demands of a busy teaching room for a period of five years is faced. The instruction of beginners of many types from the first lesson to artistic attainment will tell the story. I have the thought that at the close of such an experience Dr. Muckey will place more emphasis upon the acquisition by the pupil of artistic breath control as a means, for one thing, of avoiding "interference," than seems now to be the case.

F. W. WODELL.

Boston, Oct. 18, 1915.

## For Municipal Opera in America

To the Editor of MUSICAL AMERICA:

The frequently recurring disapprobation of this or the other detail in the conduct of the Metropolitan Opera Company of New York recalls to my mind a conversation I had with Mr. Gatti-Casazza in Paris several years ago. Acting as a mouthpiece for a number of dissatisfied American artists, I took it upon myself to bring to the Metropolitan director's notice certain matters which were calling forth criticism. While thanking me for enlightening him in this matter, Mr. Gatti-Casazza promptly declared that it would be well for the fault-finders to realize that the Metropolitan Opera Company, after all, represented private enterprise, and was largely supported by private means and, consequently, could afford to be more or less independent of the general public.

Right! Therein everyone simply must agree with Mr. Gatti-Casazza. But such being the case, doesn't it seem about time for a city like New York to think of founding an opera of its own—one not supported by private enterprise; one in which the general public is entitled to be interested? And if a senseless charter law really exists in the State of New York prohibiting the public of Greater New York from maintaining a municipal opera house alongside of the privately supported Metropolitan—why, such a law should be amended and amended quickly as being objectionable.

If Germany (may I be excused for again proffering this country as a standard), so much less affluent than we, can afford to maintain very acceptable opera houses in every city of any consequence throughout the Empire, there seems no earthly reason why the United States should not be able at least to make a beginning.

There is no use in mincing matters. If the public of the United States really considers opera as essential to artistic culture (and not merely the "proper thing" to attend), the establishment of municipal opera houses, at least in our larger cities, should not be long in coming. If, however, this ideal seems but a Utopia for the present and fails to be realized, I am afraid our much mooted state of musical culture is not what it is said to be, after all; is to be found more on paper than in reality. O. P. JACOB.

Berlin, Sept. 27, 1915.

## Mr. Erdody's Campaign for American Music

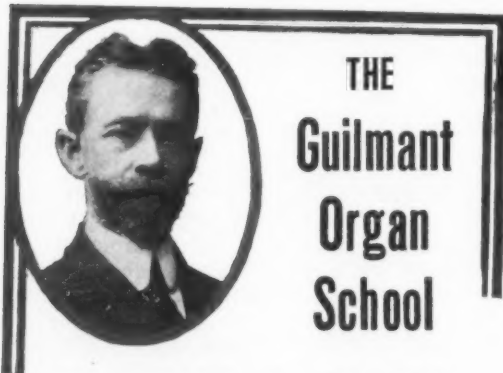
To the Editor of MUSICAL AMERICA:

I was very much annoyed on receiving the Special Fall Issue, which, by the way, is perfectly wonderful, to find myself placed in a very equivocal position.

In the first place, I was made to appear an imitator, and Mr. Max Jacobs, the originator of all this American propaganda, which I am glad to say is sweeping the country, whereas you well know that when I came to you with my proposition there was very little in the air.

Secondly and most important, is the fact that I am quoted as saying that I am "forming an orchestra." Now, if

[Continued on page 27]



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BOSTON NEW YORK



# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

you remember, I made it very plain that this is not an orchestral venture.

I will have an orchestra, it is true, but only as a means to an end.

Our concerts are solely for the purpose of advancing American artists and American music and the orchestra is necessary and to be used only to bring forward interesting American works and to give the artists a chance to appear with orchestral accompaniments.

I have tried so hard to make it clearly understood that we are not attempting a competitive orchestral organization, as my subscribers are mostly interested in either the Philharmonic Society or the New York Symphony and they would not countenance or help an orchestral venture.

I also would like you to give me some publicity in an appeal to the artists and composers to send in their works and applications for an appearance not later than Jan. 1, 1916.

I wish you would also let the composers understand that we wish any and all compositions, vocal, instrumental or orchestral, and more especially manuscript.

You are doing such wonderful work in this line, I hope you will do what you can for me, especially as you now surely understand the unique quality of our endeavor.

We are not an orchestra, we are a propaganda.

Thanking you for this and all past and future favors, and again expressing my admiration of your fall number, believe me,

Very cordially and respectfully yours,  
LEOWALD ERDODY.  
New York. Oct. 16, 1915.

## "Million for Musicians" Not a Myth; Who'll Step Forward?

To the Editor of MUSICAL AMERICA:

I have been very much amused and encouraged by the answers to my letter in MUSICAL AMERICA.

"The Million" is not a myth, but a strong probability, if it can be proved by a consensus of opinions from musicians and laymen that it would be used, not abused, and would conduce to the betterment of musicians as a whole. I think it is possible that there would be not one but many millions when the fact is proved. Millionaires do not wish to waste their money. Nor can one blame them when by personal effort one knows how hard it is to get even a living. There is a general idea that musicians are not practical. The fact is they are just like other people. Some are, some are not. And if we can prove that musicians are likely to become more practical, this money will be used to help them to help themselves.

Mr. Sherman's ideas are good, as are many others, but he contradicts himself. I believe in the betterment of musicians in many ways. In concerted effort, in a fund for the really needy, help in sickness and death, quick help, graded lists of pensions for those proven worthy, homes like those of Theodore Presser—only more—national conservatory—all these will come, and the money must be strictly in care of those who understand the use of money. I have not the time—I wish to work—the battle of Life keeps me from it—but I have done something, and just as soon as it can be proven conclusively that musicians as a body will benefit, and that as a musical people it will raise them in every way, the money will be forthcoming. I hope the editor who wrote about the million did not think it wholly impracticable. I tell you it's nearly here, and all these ideas will help when we can get them simmered down, and into the right form—giving Americans a right hearing.

Respectfully,  
CAROLINE LATHROP HOWARD.  
Boston, Oct. 11, 1915.

## "Million" Quest May Produce Another Major Higginson

To the Editor of MUSICAL AMERICA:

Even if Caroline Lathrop Howard is presenting only a hypothetical case in regard to the best uses of \$1,000,000 for aiding musicians, suggestions are nevertheless in order. There may be more than one Major Higginson waiting to be told how best to use his or her money, and I believe endowments of orchestras help as many or more musicians than any other form of philanthropy. It takes the interest of \$1,000,000 to meet the yearly

needs of an orchestra, and I shouldn't be selfish enough to ask the whole sum for our own orchestra, but \$100,000 as a starter for an endowment fund would aid not only in the support of seventy-five or eighty musicians, but virtually as many families and may prove an impetus to others to come forward with like sums. I wish the prospect were more than a myth.

Yours very truly,  
MUSIC LOVER.  
St. Louis, Oct. 14, 1915.

## Liszt at the Geneva Conservatory

To the Editor of MUSICAL AMERICA:

I have to thank you for your note about the Geneva Conservatory, and especially for mentioning my name. It will perhaps interest the admirers of the great Liszt that he taught during two years at the Geneva Conservatory, from 1853 to 1854. There is a tablet in a picturesque street erected in his honor. He seems to have been a marvelous tutor for pupils in whom he took an interest. The notebooks given out from his class at the end of the year are particularly interesting; he used to make plenty of remarks about the dispositions and talents of his pupils, and the way he sometimes condemned a pupil by silence was curious. Thus, Liszt wrote about a certain young lady only this, "She has beau-

tiful eyes." A great loss for the institution was the sudden death of Liszt's favorite pupil, Bernhard Stavenhagen.

Fortunately, the effects of war were not felt by the Conservatory very much last year, and this year everything is normal in this ideal place for study. Paderewski and Schelling, living on the lake shores, could tell you more about it than could come from the feeble pen of

Yours sincerely,  
HUGO HEERMANN.  
Geneva, Sept. 26, 1915.

## Lost Without It

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to renew my subscription. I have thoroughly enjoyed the magazine and should feel lost without it.

Very truly yours,  
JOSEPHINE Y. MCCAMMON.  
Junction City, Kan., Oct. 8, 1915.

## The Hear Club

To the Editor of MUSICAL AMERICA:

I would like to thank Miss Bundy of Topeka, Kan., for her kind appreciation of my articles on "The Hear Club," which have recently appeared in MUSICAL AMERICA. Several have written personal letters testifying to the help these articles have given. It is indeed a subject which should receive serious attention.

## Tour of the South Arranged for Young Chicago Violinist



Ludwig Schmidt, Prominent Chicago Violinist, as a Snake-charmer in a Recent Snapshot. On the Right, Mr. Schmidt at Palm Beach, Fla.



CHICAGO, Oct. 19.—Ludwig Schmidt belongs to the younger set of American violinists, but he has already become an important factor in Chicago musical circles. He has decided views on the artistic scope of his instrument, and while his serious trend and his classic ideals find expression in his playing, he has not lost that temperamental quality which his youth brings out so vividly.

"My ambition is to become a master at least of the technical phase of the older classics, and, to me, such works as the Mozart E Flat Concerto, the Nardini and the Beethoven 'Kreutzer' Sonatas are ever a source of inspiration."

It was not so much public performances that occupied Mr. Schmidt during last summer as study and preparation for the coming concert season. He has arranged for a tour through the South and especially through Florida, where he was the recipient of much favorable comment last year. His two concerts at Palm Beach, under the auspices of the Palm Beach Music Study Club, were so successful that re-engagements followed, and dates in other important Florida cities will be filled this season.

Though but recently returned from study with Willy Hess and Sevcik, with whom Mr. Schmidt spent two years, he has made concert appearances with Rosa Olitzka, with the Paulist Choristers and with Mme. Ernestine Schumann-Heink. Mr. Schmidt's early musical education was obtained in Chicago, and to Adolf Weidig he gives the credit of

first inspiring him with his high artistic purpose.

"My aim is to add another to the large number of famous violinists who were born in Chicago and who received their first musical training here, and I shall not shirk at long and arduous work to accomplish this.

"Of course through technique we arrive at the proper mechanical interpretation of the masters, but there is an underlying depth of purpose in performing writings of the classic composers which requires not only technical proficiency, but a nature which can breathe into these works a spirit and feeling of modern times."

Such expressions from a very young artist convey the idea that he is destined to do big things in his profession and we look forward to seeing Mr. Schmidt take his place among the foremost of American violinists.

M. R.

## Grainger Hears Sousa's Band Play Two of His Works

John Philip Sousa gave his third Sunday concert at the New York Hippodrome on Oct. 17. Virginia Root, Belle Storey and Orville Harrold were among the soloists. Percy Grainger was present to hear Mr. Sousa's splendid organization play his "Shepherd's Hey" and "Handel on the Strand." The program also contained Mr. Sousa's Suite, "Maidens Three."

## Henrietta Bach in New York Recital

Henrietta Bach, the American violinist, will give a recital at Aeolian Hall, New York, on Nov. 8. Miss Bach, who

How many teachers will start a "Hear Club" among their pupils?

Sincerely,  
HARRIETTE BROWER.  
New York, Oct. 10, 1915.

## A Good Word for Mephisto

To the Editor of MUSICAL AMERICA:

Will you kindly give the date of MUSICAL AMERICA in which Mephisto referred to "mis-matched heroes of opera."

MUSICAL AMERICA is invariably opened to "Mephisto's Musings," which has been said so often.

Truly yours,  
(Mrs.) C. SMEED CROSS.  
Seattle, Wash., Sept. 17, 1915.

[The item to which the correspondent probably refers is found on Page 19 of MUSICAL AMERICA for July 10, 1915.—Ed., MUSICAL AMERICA.]

## Another of Mr. Granville's Favorite American Songs

To the Editor of MUSICAL AMERICA:

I notice you have re-printed only nine of the list of ten songs which I sent as per your request. The title of the song which was overlooked is "A Ballad of Trees and the Master," by George W. Chadwick. I believe this song will compare favorably with any of the "best" American songs, and is one of the most successful ones in my repertoire. Trusting you will correct this oversight, and with heartiest congratulations upon your greatest Fall Issue, I am,

Fraternally,  
CHARLES N. GRANVILLE.  
New York City, Oct. 16, 1915.

is a pupil of Franz Kneisel, received favorable mention for her recital in that hall last season. A Western tour is now being booked by her managers, the Wolfsohn Musical Bureau, beginning in January, 1916.

## Metropolitan Artists to Aid in Concert for Italian War Sufferers

For the benefit of Italian war sufferers, a concert of elaborate proportions has been prepared to take place at Carnegie Hall, New York, Nov. 1. The Verdi Requiem will be sung by Giovanni Martinelli, tenor; Dr. Daniel A. Sullivan of Boston, basso; Carolyn Lum Cole, soprano, and Mrs. Julia Kuebler, contralto, as soloists. The chorus will consist of 350 voices, recruited from the Metropolitan Opera House, the Church Choir Club and the Labor Temple. The chorus masters are Giulio Setti of the Metropolitan Opera House and Cherubino Raffaelli. Before the singing of the Requiem Mass, a concert will be given in which Luca Botta, tenor of the Metropolitan Opera House; Giovanni Martino, basso from La Scala of Milan; Philip Bannyan, the young Armenian baritone, and Adele Dilli, an American soprano, who has sung in both Europe and America, will take part.

## New York and Brooklyn Flonzaley Series Now Combined

The Flonzaley Quartet is going to have a season of marked activity, the tour opening nearly a month earlier than usual and continuing well into May. The regular subscription series of three Aeolian Hall concerts will be given, the dates being Tuesday evenings, Nov. 30, Jan. 25 and March 4. The subscription is already far in excess of last season, due to the organization's ever-increasing popularity, and the further fact that the New York and Brooklyn series will be combined, former subscribers in Brooklyn, where no Flonzaley concerts will be given, transferring their patronage to New York.

## Katharine Goodson to Open Her Season Under Royal Patronage

Katharine Goodson will make her initial appearance this season in recital at Winnipeg on Oct. 28, at the Presbyterian Church. There is great enthusiasm there over her coming, and, as in the case of all of Miss Goodson's other concerts in Canada, the recital will be under the immediate patronage of T. R. H. the Duke and Duchess of Connaught and Princess Patricia, who have also intimated their intention of being present at her concert in Ottawa. From Winnipeg Miss Goodson goes to Calgary and Edmonton.

## Tour for New York Symphony Trio

Albert H. Mansfield has undertaken the management of the New York Symphony Trio and has already booked it in six cities for joint recitals with Lillian E. Bradley, soprano.



# BERLIN PHILHARMONIC BEGINS ITS CONCERTS

**Professor von Kresz Succeeds Louis Persinger as Concertmaster—Margarete Ober Rises to Defense of Miss Farrar's Pro-Germanism—Lhévinne's Berlin Concert Cancelled When Other Artists Enter Protest on Plea of Patriotism—"Tales of Hoffmann" Has Its First Presentation at Berlin Royal Opera**

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin W. 30, Sept. 21, 1915.

THE latest innovation for Berlin is to have an itinerant opera company, intended to supply performances in all the larger towns encircling Berlin, which, as a result of the many restrictions necessitated by the war, are unable to support permanent opera companies of their own. These ensemble "guest" performances, so to speak, are to be given in each town at regular intervals. For the present the realization of the project is dependent upon the sanction of the authorities, but, for the benefit of many artists whose means of livelihood are so restricted by the war, it is sincerely hoped that the admirable plan will soon be realized.

With the resumption of the popular Philharmonic Concerts the season may be said to have begun. In the first of these concerts, Camille Hildebrand brought out Beethoven's "Eroica," in which Concertmaster Thornberg played the "Scotch Phantasia." The second concert was in the nature of a Wagner evening, opening with the "Kaiser March," a number of particular significance at the present time. There followed the "Karfreitagzauber" from "Parsifal," the "Siegfried Idyll," the Entrance of the Gods into Walhalla, a fragment from the "Meistersinger" and a final group consisting of the Tannhäuser Overture, the "Albumblatt" (in the violin solo of which Julius Thornberg gave a demonstration of superb bowing), and the festival music from "Lohengrin." While Camille Hildebrand is not exactly a fascinating conductor, he is a profound musician who may be counted upon to give an intelligent characterization of a work.

Prof. Geza von Kresz has been appointed successor to Louis Persinger as concertmaster of the Philharmonic Orchestra. Prof. Kresz's last position was that of royal concertmaster and professor at the Royal Academy in Bukarest, where he had succeeded Carl Flesch. He has been a very successful propagandist for modern German music in Bukarest, a city recognized as the musical center of the Balkans. Previous to his Balkan career, Kresz was active in Brussels as assistant to his teacher, Eugen Ysaye.

## Defending Miss Farrar

Several days ago I talked to Margarete Ober, of the Metropolitan, who expects to sail for America the beginning of next month. That spirited artist seemed fairly bursting with indignation at the injustice of certain German journalists—pre-eminently Hugo Rasch in the *Allgemeine Musik-Zeitung*—in accusing well-known artists in America, first and foremost, Geraldine Farrar, of having shown themselves "false to Germany." With much ardor, Mme. Ober defended her sister artist, Miss Farrar, against the unwarranted insinuations of Hugo Rasch, who gained his erroneous conception of Miss Farrar's attitude from an alleged interview in the Boston Herald. According to Mme. Ober, Miss Farrar not only has never wavered in her loyalty to Germany, but has repeatedly antagonized influential personages by her allegiance to the German cause which, according to Mme. Ober and her German colleagues, could not have been more pronounced in the case of a full-fledged German.

Richard Strauss and Felix Weingartner have agreed to conduct two of their own compositions in the Chemnitz Neues Theater during October. Weingartner will conduct his opera, "Kain."

At the church ceremony uniting in marriage Siegfried Wagner and Fräulein Elfriede Klindworth this week in Bayreuth, Decan Rupprecht officiated. The city of Bayreuth presented the bride with a magnificent bouquet of flowers.

The concert of Joseph Lhévinne, which had been announced for last Tuesday in

Beethoven Hall, had to be cancelled for most peculiar reasons. Being a Russian, Lhévinne, of course, lives under military surveillance. Therefore he would never have thought of giving a concert just now without first submitting his intentions to the chief military command of Berlin. This he did, and the military authorities informed him that they had not the slightest objection to this concert. They readily gave their consent, but on the condition that, if any German wrote a letter to the chief military command objecting to this concert on the strength of Lhévinne's nationality, they would be obliged to withdraw their sanction.

And, lo and behold, the unbelievable really came to pass! Apparently, one or two of Lhévinne's brother artists, who considered the moment opportune to air their professional jealousy under the cloak of patriotism, found it very objectionable that a Russian pianist should infringe on the rights of German artists. So the authorities were compelled, after all, to rescind their previously given sanction. But they told the artist that he might always make his appearance as an assisting artist and that, in this, they would see to it that no obstacles were put in his way—with or without objecting letters. Lhévinne informs me that he spends the greater part of his spare time, of which there is abundance, as a mushroom picker in the forests surrounding Wannsee.

At its first concert this season, the Philharmonic Choral Society, under Prof. Siegfried Ochs, will perform an assortment of German folk songs covering five centuries. For the further performances of the society, the following classic works are planned: "Missa Solemnis" of Beethoven, Handel's "Israel in Egypt" and one of the larger choral works of Bach.

The old established firm of concert managers, Concert-Direction Hermann Wolff, has moved from its old quarters in Flottwell Strasse to Linkstrasse 42, in the building in which Bechstein Hall is located.

## Theaters in Warsaw

Former Russian governmental theaters, such as the Opera in the "Teatr Rozmaitosci," are to be controlled henceforth by the city of Warsaw. The municipal theatrical commission has furthermore resolved to commemorate on Oct. 19 the one hundred and fiftieth anniversary of the founding of a national Polish theater in Warsaw and in this connection also the ninetieth anniversary of the laying of the cornerstone for the present "Teatr Rozmaitosci."

Last winter's season of grand opera under the direction of Gustav Friedrich in the Friedrich Wilhelmstaedtisches Theater is to be repeated this year, beginning probably Sept. 25.

For the first concert of the Society of Music Friends, Prof. Ernst Wendel conducting, Emil Sauer has been engaged. The pianist will play his own Concerto No. 1, in E Minor.

The Blüthner Orchestra will resume the regular Sunday concerts on Oct. 3 with a Beethoven-Wagner evening, Paul Scheinpflug conducting.

## Lilli Lehmann Answers Criticism

Because she was censured by a number of papers for singing a Mozart aria in Italian at Salzburg, Lilli Lehmann was asked by Dr. Ludwig Karpach, of the periodical, *Der Merker*, to declare her feelings in the matter, which she promptly did in the following letter:

"Dear Doctor Karpach:

"Do you really deem it necessary to rake up such foolishness? I am of the opinion that it is scarcely worth the trouble. Something which our Mozart composed for Italian can surely be sung, even during war times—in Italian. This is not a war of languages that is being waged, and, besides, art is international. I have been subjected to so much criticism, of which no one ever knew the cause, so why not this also? Believe me, dear sir, it is really inconsequential. Two years ago I went to considerable trouble to make a proper translation of the 'Bella mia fiamma' aria, by no means because I desire to sing this aria especially in German, but simply that other singers and the more general public might learn to better appreciate and comprehend this number: I spared no pains. Let us hope that the war may soon come to an end and, thereby, the senseless hatred of languages be killed forever. We used to have international quartet and quintet evenings at the house of Field Marshall Von Moltke and at the home of Her Excellency Countess Warthenleben—and were very happy. With sincere regards, "LILLI LEHMANN, "Scharfling am Mondsee, Sept. 4, 1915."

On Saturday evening, Lortzing's "Wildschütz" is to be given at the Deutsches Opernhaus in Charlottenburg.

## "Tales of Hoffmann" at Royal Opera

BERLIN, Sept. 27.—At last "The Tales of Hoffmann" has made its entry into the Berlin Royal Opera. And for this

the management of this most conservative of German operatic institutions deserves considerable credit. The broad-mindedness of the management in putting on this work of all others at the present time compels admiration. For, although Offenbach was German born, he must be considered as a typical disciple of the French school, a product of French taste and culture of the early nineteenth century. After having attended many performances of this opera at three or four different theaters in Berlin, we were curious to observe the première at the Royal Opera. Like everything else given on this stage, the production was "royal" to the last detail. The orchestral effects surpassed those of every one of the other performances I have ever heard, although in comparing this performance with others, some of the details of staging may have been found less picturesque, less effective. The second act, for example, was to my mind rather more colorful as presented at the former Comic Opera of Berlin. The first act, on the other hand, was a masterpiece of stage setting and stage management. Nowhere have I heard the male chorus sung with such perfection.

## Honors of the Evening

The honors of the evening went to Herr Schwarz, as *Copellius*, *Dapertutto* and *Doctor Miracle*. His is a glorious baritone employed according to the Italian school with consummate art. Claire Dux was unusually well adapted to the rôle of *Antonia*, realizing the beauties of the part with exquisite art and voice. *Olympia* was sung by Ethel Hansa (an American from Philadelphia) with remarkable skill of coloratura and power of characterization. Thundering applause awarded her performance in the second act. Frau Denera, as *Giulietta*, was less to my liking than in some of the dramatic Wagner rôles in which she excels. But, even so, she was always the accomplished artist. Fräulein Birkenstroem did her best with *Niklaus* without succeeding completely in bringing her naturally voluptuous contralto from the deeper recesses of her throat. *Hoffmann* is being sung alternately by Herr Hutt of Frankfurt and Herr Bergmann. We heard the latter, who proved an accomplished actor and a vocal artist of no mean ability, who might be even better did he insist less on nasal resonance. The house, of course, was well filled, but the gayety and brilliant glitter of uniforms and bright dresses, noticeable here during peace times, are gone.

## Opera Singers in Concert

With an appearance of considerable logic, the *Allgemeine Musikzeitung*, apparently inspired by more than one artist, criticizes the engagement of so many opera singers for performances in concerts and oratorios, declaring that thereby the present precarious situation confronting many concert artists is intensified. Operatic artists, whether they lend their services gratis or for a remuneration, offer a severe competition for concert artists, who, during such times as these, expect the right to be heard whenever opportunity offers. Moreover, it is pointed out that opera singers have their regular salaries and are thus taken care of during the war. The concert artists are not so fortunate.

## Music After the War

While talking to a friend who is now a German war correspondent with a reputation in every country of Europe and also in America, the subject of social and economic reconstruction in Germany after the war was brought up. My friend's remarks opened my eyes to what seemed to me a fairly common viewpoint. "After this war," said he, "there will be but little musical or other artistic enterprise noticeable in Germany for some time to come. People will have more serious problems to occupy their minds; music is bound to be a secondary factor with so many vital questions at stake." The inspiration came to sift the matter further and I made inquiries among as many Berliners as possible. Shopkeepers, tradesmen, hotel proprietors, lawyers, waiters and numerous women were asked their opinion, and, to my astonishment, in the majority of instances, I found the same viewpoint as that taken by my friend, the war correspondent. I did not go near a single musician to ask the question, but did approach the soldiers, men and officers, who had come home from the front, and here, at last, I found a more optimistic conception of the matter. "What? No time for music? Why, we yearn for music as we have never longed for anything before." In another case, I received this answer: "Well, I have never understood very much about music and, therefore, never devoted any time to it. But to-day it is

the one recreation that many of my comrades and myself seek." Soldiers who formerly could be induced to attend musical events only to please their wives, now declare very emphatically that nothing gives them greater pleasure than a concert. They have a craving for music of every description. As one officer from the front whose nerves had been pretty badly shaken jokingly remarked: "Why, music for us comes under the same category as cigars, and those who have been at the front will appreciate what that signifies."

In this connection, there must be taken into account the remarkable fortitude and endurance displayed in the German world of art during the war. Musicians, with the aid of an enlightened and determined public, have adapted themselves to altered conditions with Spartan-like philosophy. Opera houses have been kept open throughout the country wherever possible. So, I think, one need not fear for the musical outlook in Germany. O. P. JACOB.

## Isadora Duncan Fails to Arouse Enthusiasm for Venizelos in Athens

A dispatch of Oct. 9 from Athens, Greece, says that Isadora Duncan, the American dancer, made a daring effort to arouse pro-Venizelos and pro-Allied enthusiasm in that city. "Clad in the robes of ancient Greece," says the dispatch, "she danced from her hotel to the Venizelos home. Occasionally she paused to sing the 'Marsellaise.' Barely a hundred enthusiasts followed her. Miss Duncan, thoroughly disgusted, returned to her hotel and seclusion."



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—Utica Herald-Dispatch, 1915

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## An English Pianist's Summer in America

How Katharine Goodson Turned the Vacation Months in the White Mountains to the Benefit of Herself and Her Pupils—Plans for Her Seventh American Tour

By HARRIETTE BROWER

KATHARINE GOODSON, the "temperamental pianist of English birth," who has endeared herself to American audiences by her many appearances here, will soon be heard once more. This will I think, be Miss Goodson's seventh tour of this country. It has been said that she has carried her art into more countries than almost any other living pianist—for she has been a great traveler—and her unvarying success is due not only to her superb technical equipment, but to her strong individuality and personal magnetism.

It is pleasant to relate that Katharine Goodson, after her summer at Lisbon, N. H., among the pine woods of the White Mountains is looking buoyantly fresh and sunburned from the open-air life which she has been combining with her work preparatory to her tour. She speaks with the greatest enthusiasm of the beautiful country of which Whittier has written so much and of the inspiration it has been to her to work and play amid such poetic surroundings.

Miss Goodson was asked about the class of students which has been working with her during these last months.

### Miss Goodson's Pupils

"I have never had a more charming set of pupils," she said enthusiastically, "all of them thoroughly serious in their work and practising about five hours a day. At the same time they were all interesting women and socially delightful. It is not difficult to understand their taking their work with me seri-



Katharine Goodson, Distinguished English Pianist, Who Is to Make Her Seventh Tour of America. On the Right, Miss Goodson and Her Husband, Arthur Hinton, the Noted Composer

ously, for it was not a class of dilettanti, but of professional players and teachers, who came with the ambition to fit themselves more thoroughly than ever for their work."

Among these students were: Mrs. A. D. Cartwright and Mrs. Jenkins, leading teachers in Ottawa, Canada; Jessie Hill of Guelph and Toronto, a prominent concert pianist and teacher; Alice Burch, head of the piano department at Finch School, New York; Sybil Nash of Milwaukee; Katharine Wood, head of the musical faculty at St. Mary's Hall, Fairbault, Minn. (a position the writer had the honor of filling for a couple of years on her return from her first period of study in Europe); Helen Saft and Mary Hogg from Texas; Mr. and Mrs. L. C. Ammons, both successful teachers in Chicago, and Blanche Goode, of the teaching staff of Smith College, Northampton. Miss Goode, before leaving, gave a successful recital at the theater in Lisbon.

"In addition to the lessons each week," continued Miss Goodson, "I organized a concert class which met once each fortnight, and to this a few of the friends we made in the village were invited; these lent a sufficient amount of concert atmosphere to make the performers satisfactorily nervous. I found that these class evenings helped very much in throwing all the weak points into a high light, and making the players realize their particular defects. One thing that contributed largely to the

pleasure of the summer was the delightful spirit of camaraderie among all the students; in the general musical atmosphere, and in the continual opportunities for playing for one another and for friendly criticism and discussion."

### The Forthcoming Tour

Leaving the summer for the autumn, we began to speak of Miss Goodson's coming tour.

"Ah," she said, "what a glorious thing it is to be alive! I have had a delightful summer, and here I am looking forward to a still happier winter. For, much as I have enjoyed my summer and my pupils, I am going to take even more pleasure in my concerts; concert-playing is my real *métier*, though, at the same time, I feel I can impart a great deal which I have learned by practical experience, in a way which would not be possible without that experience."

"I leave on Oct. 15 for some concerts in western Canada, finishing at Winnipeg on the 28th, and returning from there to Ottawa, for my recital on Nov. 3. The Duke and Duchess of Connaught and Princess Patricia have graciously given their patronage to any concerts which I may give during the season in the Dominion, and have signified their intention of being present, as last year, at my Ottawa recital. From Ottawa I expect to come to New York, where I shall give three recitals during the season. The first, Nov. 11, will be a sonata program, comprising the Brahms, in F

Minor, Beethoven, Op. 110, and Chopin in B Minor. The second set for Dec. 2, will probably be a Chopin program, while the third will probably contain some new works. After my first New York recital I go to the Middle West, and, after my second, leave for Kansas and Minnesota, returning shortly before Christmas. I had originally intended to remain in America only up to Christmas, but in view of unsettled conditions and also of several applications which call for my services the latter part of the season, I have decided to stay until the first week in April. My last appearance of the tour will be at Cincinnati, with the Cincinnati Symphony Orchestra, March 31 and April 1, when I shall play the Brahms D Minor Concerto. And then, war or no war, I sail for home; for, dearly as I love America, you will readily understand that, after fifteen months' absence, I am anxious to return to London."

### BAUER'S PITTSBURGH RECITAL

Pianist Inaugurates Season at Carnegie Music Hall

PITTSBURGH, Oct. 18.—Musical Pittsburgh had its first recital treat of the season last Friday night, with the appearance of Harold Bauer, pianist, at Carnegie Music Hall under the auspices of the Art Society. His splendid playing of music by Brahms, Schumann, César Franck and Debussy met with full appreciation. This will not be Mr. Bauer's last appearance in Pittsburgh this season and he is sure of another big reception when he comes again.

A series of concerts in Kaufmann's Auditorium, that is attracting much attention, opened on Oct. 14 and introduced Anna Laura Johnson, Rose Leader, Anthony Jones, John Roberts, Edward Vaughn and Louis Huseman, most of whom occupy important church positions in Pittsburgh. Edith Friedman, pianist, also appeared at the first concert and made a most favorable impression.

The season of music at the Pittsburgh Exposition ended Saturday night. An exceptionally interesting program was that of Friday night when Creator's Band gave a Verdi night.

E. C. S.

### Hempel at Her Best in Singing in Berlin for Benefit of Wounded

BERLIN, Sept. 14.—Last night's concert of Frieda Hempel at the Philharmonie was sold out—a rare phenomenon these days! The proceeds will be devoted to the founding of Miss Hempel's projected national orthopedic institute for the benefit of crippled soldiers. With the assistance of the Philharmonic Orchestra and Generalmusikdirector Blech of the Royal Opera, the prima-donna sang songs by Franz, Schubert and Schumann with admirable simplicity and gave a brilliant display of her coloratura attributes in the Meyerbeer, Johann Strauss and "Trovatore" fire-works. Her singing of the Rose Aria from Mozart's "Le Nozze di Figaro" was probably the best thing she did, however. Her conquest of the audience was quick and decisive.

A word of unstinted praise is due Kapellmeister Blech for his fascinating orchestral interpretations, especially his reading of the overture to Smetana's "The Bartered Bride." O. P. J.

### Laura Sedgwick Collins Arranges Benefit for Hackensack, N. J.

Laura Sedgwick Collins, whose program, including tableaux, music and a peace pageant, was such a notable success at the Plaza last season, and was given under the patronage of Mayor and Mrs. Mitchel and other distinguished people, for the benefit of the Chelsea Neighborhood Association, is preparing a similar program, to be given in Hackensack, N. J., on the evenings of Oct. 22 and 23, for the benefit of the Home for the Aged. Miss Collins's song, "The New York City Flag," was on the official school program for July 4, and was sung in many of the vacation schools and playgrounds of Greater New York.

Giovanni Martino, Italian baritone, has been engaged to appear as one of the soloists at an Italian Red Cross benefit at Carnegie Hall, on Nov. 1.

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## NEWARK HAS BUSY EVENING OF MUSIC

Three Concerts on Same Night—  
Recitals by Elman, Bispham  
and Witherspoon

NEWARK, N. J., Oct. 16.—The activities of Newark's season commenced vigorously last Saturday. The Newark Musicians' Club on Saturday night gave the first of its musicales in Lauter Hall. There were approximately 200 members and friends in attendance, who gave many evidences of pleasure in the works performed. Among the performers were Alexander Berne and Irvin F. Randolph, pianists; Charles Tamme, tenor; Mary L. Potter, contralto, a gifted pupil of Mme. Florence Mulford; Elizabeth Schweinfest, soprano, who is studying with Tom Daniel; and the Branin Trio.

Mischa Elman drew an audience of about 2000 to the Palace Ball Room on Monday evening when he appeared in recital with Walter H. Golde as accompanist. Mr. Elman, in splendid form after his last season's rest, played the Vivalde and Goldmark concertos, the Scolaro variations on a theme by Mozart, the Sam Franko arrangement of a Bach Arioso; the Kreisler-Wieniawski Caprice in E Flat Major; Wilhelmj's arrangement of the Chopin Nocturne Op. 27, No. 2, and a Weber "Country Dance" arranged by Elman himself. It was by his splendid playing of this group that Elman compelled the greatest applause from his audience. He added his own setting of an old French melody and a "Swing Song," also his own. After the Sarasate "Zigeunerweisen," which was the last program number, Mr. Elman was compelled to add three additional pieces. Dvorak's Humoresque, Kreisler's Rondino (on a theme by Beethoven) and the "Schön Rosmarin."

During the evening Mr. Elman had considerable difficulty with his strings. This was somewhat responsible for some inaccuracies in intonation in the earlier numbers on the program. Mr. Golde was an efficient accompanist.

Appearing on the same evening, Herbert Witherspoon, basso, appeared instead of David Bispham, who had been announced for a lecture-recital in the course of the Newark Center of the Lecture Division of Columbia University in the lecture room of First Presbyterian Church. Mr. Bispham was ill and was unable to appear. Mr. Witherspoon sang delightfully the "Non piu andrai" from Mozart's "Marriage of Figaro"; the madrigal from Pietro Floridia's "Vittoria"; the "Evening Star" from Tannhäuser; Schubert's "Lindenbaum," and songs by Schumann, Tosti, Tirindelli, Tours and others. Prefacing the songs were remarks relating to the various compositions. Charles A. Baker accompanied Mr. Witherspoon ably.

There was a third concert on this same Monday night at the Washington, which brought to the notice of the music lovers such sterling artists as Frederick Wheeler, bass; Mary Carson, soprano; Harvey Kindermeyer, tenor; Elizabeth Spencer, soprano; Helen Clark, contralto, and Isidore Moskowitz, violinist, with Mrs. Moskowitz as accompanist. This concert was under the auspices of Cosmos Lodge No. 106, F. and A. M.

David Bispham, who had been ill on Monday, had so far progressed on his road to recovery by Wednesday that he was able to appear in De Groot M. E. Church as announced. Mr. Bispham explained that he owed his indisposition to his love of the national game, having been hit by a baseball and requiring an operation afterward. As is usual Mr. Bispham sang all his songs in English. In all of his performance, his great art more than sufficed to overcome the handicap of his illness. His program included Handel's "Where'er you walk"; Purcell's "I attempt from Love's sickness to fly"; Secchi's "When two that love are parted"; Gounod's "Ring out, wild bells"; Mendelssohn's "I'm a Roamer"; the "Evening Star" from Tannhäuser, the "Two Grenadiers" of Schumann and other numbers by Elbel, Stock and Arthur Bergh. A recitation of Longfellow's poem "Robert of Sicily," with a setting by Rosseter G. Cole concluded the concert. The accompanist was Woodruff Rogers.

Mr. and Mrs. Paul Petri on Saturday night gave the second of a series of studio musicales which drew a large audience. Mr. Petri was heard in three groups of songs, including MacDowell's "Thy Beaming Eyes" and "The Sea," Loewe's "Eduard," Schumann's "Two Grenadiers" and many others.

G. A. K.

### Novel Program for Recitals of George Rasely

BOSTON, Sept. 25.—George Rasely, the Boston tenor, has a long list of concert and oratorio performances to his credit, and will be heard the coming season in a novelty recital program. This program will consist in its first part of the modern song literature, and the second half of the program will be devoted to the songs in the period of 1800, sung in a costume of that age. One of Mr. Rasely's most emphatic successes was his recent appearance at the annual State Federation of Music Clubs of Massachusetts, held in Marion, Mass., where he was the soloist. Mr. Rasely is a resident of Boston and is soloist at the Old South Church.

W. H. L.

### Marcia van Dresser Advances Date of New York Recital

Marcia van Dresser has advanced the date of her Aeolian Hall recital to Thursday evening, Nov. 4, as the soprano finds her services will be required by the Chicago Grand Opera Company earlier than she had expected. Miss van Dresser will be assisted by Kurt Schindler at the piano.

## RISE OF COTTON AIDS MONTGOMERY MUSIC

Market Improvement Helps City's Teachers—Clubs Begin Their Seasons

MONTGOMERY, ALA., Oct. 16.—All of the music teachers of this city are prepared for their new sessions, and, with eleven and twelve-cent cotton, the season bids fair to be a splendid one. The Alabama Woman's College opened its doors a few days ago with nearly 200, many of whom will study music at this institution. The same fine musical faculty was retained, viz., Anthony Stankowitch, director and teacher of piano; Lily Byron Gill, assistant piano teacher; Marie van Gelder, voice culture, and Alexander Findlay, violin. At the opening exercises Miss Gill played the Liszt's fifth "Liebestraum" with good results. Mme. van Gelder sang an aria from "Tosca," and was heartily greeted by the large audience and student body, and Mr. Findlay played an original composition for violin and piano, a melodious work in the form of a "Serenade." Anthony Stankowitch delighted thoroughly his auditors by playing the Chopin "Æolian Harp" Etude with great delicacy.

In the departure of William Bauer this city has lost a musician of lofty ideals and splendid pianistic attainments. Mr. and Mrs. Bauer have removed to New London, Conn., where the former will take charge of the piano department of the Woman's College of that city.

The Montgomery Music Club recently held its first business meeting of the new year at the Y. W. C. A. Much enthusiasm was shown by the thirty members of the club. The officers will be Kate Booth, president and director; Mrs. Joseph Persons, vice-president; Mrs. Robert Hanna, secretary; Mrs. John Roquemore, treasurer, and the following as program committee: Mrs. Earl Lutz, Mrs. G. Bayles and Mrs. H. M. Austin, with Mrs. Austin accompanist. The subject of the winter's course will be "Famous Operas and Composers," the first study being Puccini and his operas "La Bohème" and "Madama Butterfly." On the last Wednesday of each month a social meeting will be held, when a paper on the lives of the composers and some of their works will be given. Meses. Howard Seay and H. M. Austin were chosen as representatives to go to the State Federation meeting at Selma, Ala., in November.

The Treble Clef Club also recently elected officers as follows: Mrs. Frank B. Neely, president; Mrs. C. Guy Smith, vice-president; Gladys Barnes, secretary; Augusta Thomas, librarian; Mrs. James C. Haygood, accompanist, and C. Guy Smith, director. The club has about twenty-two members and is strictly a woman's club.

The Eilenberg Conservatory of Music has reopened its doors for a promising session, under the direction of Mrs. Bessie Leigh Eilenberg, advanced piano; Hazel Weaver and Melissa Heustis, intermediate piano, and Pauline Lewy, violin. Dora Sternfeld has begun her season at her home studio. Viola Walker has also opened her new studio. Mrs. P. J. Minderhout will continue as organist and director of the Dexter Avenue Church, assisted by a volunteer choir; she will continue to teach piano.

The Sisters of Loretta Academy has two musicians on its faculty this season in the persons of Sisters Mary Claudia and Mary Lua. The Hammond School of Music reopened with the following faculty: Clarence Hammond, piano; Fred H. Meyer, violin; Miss Small, voice. A small orchestra has been organized and varied numbers were given on the evening of the opening.

The C. Guy Smith studio of voice culture has begun work in its old quarters. George B. Ivey is an addition to the ranks of teachers. Alonzo Meek, organist at Court Street M. E. Church, has moved his studio to Perry Street, where he teaches a promising class of piano students. Mrs. Annie Grigg-Borden continues work with her usual large class. John Proctor Mills has begun his sixteenth session. Mrs. John D. Carter, Montgomery's veteran vocal teacher, has her usual large number of pupils at her home studio.

A partial list of the active music teachers here follows: Ellen Goldthwaite, Leora Norman, Louise Allen, Mrs. Victor Armstead, Mrs. A. J. Kaufman, Miss Shirley, Maude Baine, Mrs. Ladye Bowling, Sallie Wade, William Van Pelt, Mrs. Stuart Washburn, Mrs. Howard Seay, Kate Booth, Mr. Vogt and Sadie Jacobi.

J. P. M.

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## LONG TOUR FOR JULIA CLAUSSEN

Contralto's Concert Season Begins  
in Denver—Her Roles in  
Chicago Opera

CHICAGO, Oct. 16.—Julia Claussen, the eminent contralto of the Chicago Grand Opera Company, will not allow her re-engagement with that organization to interfere with her concert tour, which begins Oct. 26, under the direction of Alma Voedisch, whose successful management of the Minneapolis Symphony Orchestra for three years made her known to concert-goers from coast to coast. Mme. Claussen will open her concert season in the West, singing in Denver, Portland, Seattle, Everett, Tucson and Phoenix, Dubuque, Milwaukee and Chicago, where she will make six appearances. She has also been engaged to sing with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis, as well as New York, Philadelphia and Boston. Her Southern and Middle Western itinerary includes Cleveland, St. Louis, Galveston, Urbana and Monticello. Speaking of her contemplated tour, Mme. Claussen pays high tribute to Miss Voedisch and her skilful management. "While I appreciate the honor of singing again with the Chicago Opera Company," she says, "I realize that I reach a greater number of people through my concert singing, and it is therefore of the highest importance that nothing shall interfere with the tour."

To spend the summer in exploring America was Mme. Claussen's most serious occupation during July and August and part of September. Four weeks at Godfrey, Ill., and Lake Delavan, Wis., served to acquaint her, Captain Claussen and her two daughters with summer resorts in the Middle West. Three weeks at Boulder and Estes Park, Col., reminded them much of their own country, Sweden, and while at Boulder they were much in company with the family of President Farrand of the University of Colorado. A month at Long Beach, however, they declared was the climax to an ideal summer vacation. There they took unrestrained delight in the



Photo by Matzene

Julia Claussen, the Eminent Contralto,  
Who Is to Make a Long Concert Tour  
in Addition to Her Appearances with  
the Chicago Opera Company

bathing, the tennis courts and the walks on the beach.

"We had rooms at the hotel which reminded us of one of the cabins on a trans-Atlantic steamer, for in looking out of our windows we saw nothing but the wide, limitless stretch of the sea."

"While Long Beach is somewhat exclusive, the custom of spending a great part of the day in bathing suits was common, most of the guests there dining in that attire."

"We met many of our friends and made some charming acquaintances, including Busoni, the great pianist, and the Castles, who have a charming place, called 'Castles by the Sea.'"

Mme. Claussen received a cable from Milan recently from General Director Campanini of the Chicago Opera Company, in which he requested her to prepare for this season her well-known rôles in "Samson et Dalila," "Das Rheingold," "Die Walküre," "Parsifal" and "Tristan und Isolde." Mme. Claussen is a great favorite with Chicago opera-lovers.

Among Mme. Claussen's six concert appearances in Chicago will be two with the Chicago Symphony Orchestra.  
M. R.

## MEMORIAL SERVICE FOR MRS. CHARLES B. KELSEY

Tribute of Speech and Song Paid by  
the St. Cecilia Society of  
Grand Rapids

GRAND RAPIDS, MICH., Oct. 16.—Memorial services for the late Mrs. Charles B. Kelsey were conducted by the St. Cecilia Society, in its auditorium, Friday afternoon, Oct. 1. Mrs. David Allen Cambell of Chicago, representing the National Federation of Music Clubs, of which Mrs. Kelsey was at one time president, spoke of Mrs. Kelsey's efficient work, especially in behalf of American and public school music and of her untiring efforts which resulted finally in establishing prizes for competition, offered by the National Federation.

Dean Francis S. White of St. Mark's Cathedral said that Mrs. Kelsey had been an inspiration to the community, through her influence on the civic music committee, and Mrs. William F. McKnight, president of the Drama League, called Mrs. Kelsey's death a loss to the Drama League which seemed irreparable. John W. Beattie, supervisor of music in the public schools, spoke of Mrs. Kelsey's interest in orchestral work.

Mrs. Clara B. Davis, former president of the St. Cecilia Society, read a tribute written by Mrs. Edwin F. Uhl, who is now in California, but who had been associated with Mrs. Kelsey in musical work for thirty years. Mrs. Irving Barnhart read the resolutions drawn by the society's committee, composed of Mrs. Clara H. Davis, Mrs. Julia Fletcher and Mrs. Irving Barnhart, chairman.

The St. Cecilia chorus sang "The Lord Is My Shepherd," by Schubert. Mrs. Caroline Heath, contralto, sang a manuscript song, "I Dreamed a Dream," words by Mrs. Kelsey, and music by J. Frances Cambell, director of the Schubert Club.

The final number, "At the Threshold," from Liza Lehmann's "Golden Threshold" was sung by Mrs. William Fenton, Mrs. Caroline Heath and Frances Campbell.  
E. H.

## CHRISTINE MILLER IN OMAHA

Contralto Gives Program There En  
Route to San Francisco

OMAHA, NEB., Oct. 16.—An interesting program was given at the Fontenelle recently by Christine Miller who "sang duets with herself," on a number of interesting experiments being tried with combinations of her voice and records previously made by her. Miss Miller was the guest while here of Miss Storze and was on her way, with Abraham Bond, violinist, and Verdi E. B. Fuller of the Edison Company, to appear in connection with Edison day at the Panama Exposition in San Francisco.

A delightful short musicale was given last evening by Jonas Brill, the distinguished violinist, and Patrick O'Neil, the Irish tenor, at the St. Cecilia Auditorium. Mr. Brill's playing was notable for breadth and poetical conception, while Mr. O'Neil exhibited marked dramatic qualities and proved himself master of the art of singing simple folk melodies.  
E. L. W.

Julia Culp to Sing in Boston Morning  
Musicales

BOSTON, Oct. 14.—Announcement of an important addition was made here today to the list of artists to appear this season at the Copley-Plaza Morning Musicales, under the direction of S. Kronberg. Mme. Julia Culp, the eminent Dutch lieder singer, has been engaged and will sing on the morning of Jan. 3.

Marcia Van Dresser, who is to give an Æolian Hall recital in New York before going to Chicago as a member of the Chicago Grand Opera Company, has also been engaged for appearances with the New York Symphony Society, under Walter Damrosch, on March 31 and April 1. Miss Van Dresser sings in Philadelphia on Nov. 1.

Hugo Kaun's Third Symphony will have its first performance at a concert of the Court Opera's Orchestra in Cassel in November.

## FARRAR INAUGURATES SEASON FOR DETROIT

Falling Light Globes Punctuate  
Playing of Ada Sassoli and  
Mr. Epstein

DETROIT, MICH., Oct. 14.—The 1915-16 musical season for Detroit has had its initial performance. Geraldine Farrar and assisting artists appeared here on Monday evening and were greeted by an unusually brilliant audience which packed the new Arcadia to its capacity. So great was the congestion in the side aisles that the opening of the program was delayed considerably, necessitating an apology from Manager Devoe, who asked the indulgence of the audience until the ushers could handle the crowd, saying that the "outlook for a wonderful musical season for Detroit was very bright indeed."

Miss Farrar, gowned in a wonderful creation of silk and sequins, won and held the admiration of her audience from her first appearance. She was by times piquant and gay, coquettish and demure, a soul on fire and a winsome woman. Miss Farrar interpreted her songs as much by act as by tone and held in close attention the eyes of her hearers as well as their ears.

The assisting artists were of high order. Reinald Werrenrath, always a favorite here, appeared three times on the program. Each of his numbers was sung with fine taste, fine tone and with commanding interpretative judgment. Mr. Werrenrath grows consistently as an artist.

Ada Sassoli's playing of the harp was exceptionally fine, the tone clear and strong. Miss Sassoli and Richard Epstein further won the admiration of the audience by their display of self-control and lack of "nerves" under trying circumstances due to the falling, on two separate occasions while they were playing, of the large arc light globes over the stage. Neither artist hesitated nor showed the slightest concern on either occasion, although the falling glass crashed close to them. Mr. Epstein at the piano was highly satisfying in his support.

Beautiful, unique and scientific; these are the adjectives which seem best to fit the recital given on Oct. 11 by Christine Miller and the Edison Phonograph. Beautiful, because it was Miss Miller; unique because we know of no other artist of such standing attempting such a recital, and scientific because it was a convincing demonstration of the power of man to produce tone from an instrument so perfectly as to defy detection even when compared side by side with the tone of the original producing artist.

Miss Miller has been honored by being chosen as the artist to sing at the Panama-Pacific Exposition on Edison Day, Oct. 21. In the trip to San Francisco across the continent Miss Miller is singing with the phonograph in several of the larger cities en route. Her recital in Detroit was given in the Hotel Statler before a large audience, admitted by invitation only. Mr. Abraham Bond, violinist, played several duets with the phonograph. Mr. Fuller of the Edison Phonograph Company prefaced the evening's recital by telling of Mr. Edison's work along this line.  
E. C. B.

550 Children Register for Violin Instruction in Schenectady Schools

SCHENECTADY, N. Y., Oct. 18.—There are 550 children in the Schenectady public schools who already have violins and have registered for the violin instruction that will be given in the schools after regular hours. The instruments will be paid for, together with a small charge for instruction, on a weekly payment plan. Helen Reynolds of New York is organizing the pupils into classes of twenty each and will give the instruction for two weeks, after which the work will be taken up by teachers in the Schenectady studios.  
W. A. H.

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Philadelphia, Oct. 18, 1915.

PHILADELPHIA'S musical year may be said officially to begin with the first pair of concerts by the Philadelphia Orchestra, and the season of 1915-16 was thus auspiciously opened at the Academy of Music last Friday afternoon and Saturday evening, when the orchestra opened its sixteenth season and Leopold Stokowski began his fourth year as conductor.

The audiences which filled the auditorium on Friday and Saturday were such as to present a familiar aspect, most of the regular patrons being seen in their accustomed seats. There are but few changes in the personnel of the orchestra, Thaddeus Rich being back in his old place as concertmaster, while Herman Sandby as usual heads the 'cello players. Four important newcomers are Harry Glantz, first trumpet, formerly with the Russian Symphony Orchestra in New York and more recently the Exposition Orchestra in San Francisco; Marcel Tabuteau, first oboe, a graduate of the Paris Conservatory, who was with the New York Symphony and Metropolitan Opera House orchestras; Gardell Simons, first trombone, from the Volpe, People's Symphony and New York Philharmonic orchestras, and Emile Michaux, solo viola, who for four years was solo viola with the French Opera Company orchestra, in New Orleans.

As usual, the first concerts of the season were without a soloist, and the pro-

gram was made up of familiar numbers, including the "Leonore" Overture, No. 3, of Beethoven; the same composer's Seventh Symphony, the "Midsummer Night's Dream" music of Mendelssohn, and the overture to Wagner's "Rienzi." The Beethoven symphony has occupied the same position on the opening program several times before, and it is a number always well chosen and invariably received with marked appreciation, as it was last week, when it was given an admirable interpretation. The new trumpeter, Mr. Glantz, gave an excellent account of himself in the thrilling call behind the scenes, sounding it with a good, clear, steady tone.

The symphony disclosed the fact that the orchestra is not yet wholly at its best, though there were no serious discrepancies. It is perhaps to be expected that the tone will not be so smooth nor the manipulation of the instruments so delicately accurate after the several months' intermission as they are after the season is once more well under way, and it will not take long for the perfect unison and tonal smoothness and richness of the orchestra to be restored. The allegretto of the symphony was very beautifully played, with an impressive sounding of its moving solemnity, while the presto was delightfully given, and the finale brought a climax which in power and brilliancy reached well up toward the orchestra's best achievements.

Delightful as ever was the melodious Mendelssohn music, which had especial points of excellence in the nocturne, where the horn obbligato was exquisitely played by Anton Horner, and in the blithesome scherzo, in which the fairy-like delicacy of the music was fully realized. All that is in the "Rienzi" overture in melodious appeal and dramatic power and expressiveness was brought out with telling effect. Mr. Stokowski conducted throughout the program with the firmness, the intuitive mastery of the

minutest detail and with the fervor that are recognized characteristics of his work. The audience on both occasions was in a receptive mood, giving to Mr. Stokowski a welcome of unmistakable warmth and enthusiasm, a welcome which he graciously acknowledged in behalf of all the members of the orchestra.

ARTHUR L. TUBBS.

### PEABODY RECITAL SERIES

American Artists Included in List of Distinguished Soloists

BALTIMORE, Oct. 16.—The Friday afternoon recital series at the Peabody Conservatory of Music will include the appearances of several young American artists. Among these are Mabel Garrison, soprano of the Metropolitan Opera Company, whose musical career gained its impetus in Baltimore, at the Peabody and elsewhere, and Elizabeth Pattillo, the youthful, blind pianist, whose remarkable talent has had its development under the guidance of George F. Boyle. A protégé of Franz Kneisel is Elias Breeskin, the young Washington, D. C., violinist, whose appearance will be looked forward to with much interest, inasmuch as his musical training has been taken care of by a number of wealthy Baltimoreans.

The staff members of the conservatory will appear in these recitals, and, besides these, there will be many other artists whose reputations have long been established both in this country and abroad. The list of artists and the dates is as follows:

Oct. 29—Max Landow, pianist. Nov. 5—Mabel Garrison, soprano. Nov. 12—Ruth Deyo, pianist, and J. C. van Hulsteyn, violinist. Nov. 19—Josef Hofmann, pianist. Nov. 26—Emilio de Gogorza, baritone. Dec. 3—Elizabeth Pattillo, pianist, and Elias Breeskin, violinist. Dec. 10—Arthur Newstead, pianist. Jan. 7—Harold Bauer, pianist. Jan. 14—Kneisel String Quartet. Jan. 21—Susan Metcalfe Casals, soprano. Jan. 28—Kathleen Parlow, violinist. Feb. 4—Leopold Godowsky, pianist. Feb. 11—Louis Graveure, baritone. Feb. 18—Flonzaley Quartet. Feb. 25—Ethel Leginska, pianist, and Bart Wirtz, 'cellist. March 3—Emmanuel Wad, pianist. March 10—Povla Frisch, soprano. March 17—Pablo Casals, 'cellist. March 24—Eddy Brown, violinist. March 31—George F. Boyle, pianist.

F. C. B.

### MISS HEMPEL IN LYNCHBURG

Soprano's First Appearance There Results in Complete Triumph

LYNCHBURG, VA., Oct. 16.—The first appearance in Lynchburg of Frieda Hempel, soprano of the Metropolitan Opera Company, resulted in a complete triumph for the singer when she made her bow last night before a large audience at the Academy of Music, under the direction of Emma Adams. Her program seemed to be arranged to display her range and virtuosity, and, although many of the German songs went over the heads of her hearers, she was able in certain groups to sing with a finish of interpretation that excited the admiration of that element of the audience which was educated to appreciate her efforts.

The songs which made the greatest appeal were held for the last, the "Blue Danube Waltz," coming as the climax. The singing of this number was followed by applause that lasted for almost five minutes. As an encore Miss Hempel gave "Annie Laurie."

J. T. B.

### Bangor Festival Chorus Elects Officers

BANGOR, ME., Oct. 15.—The annual election of officers for the ensuing year of the Bangor Festival Chorus was held last evening, with the following results: President, F. R. Atwood; vice-president, F. G. Sargent; secretary, W. H. Tibbetts; treasurer, G. L. Goodwin; assistant treasurer, Galen L. Pond; librarian, Elizabeth Hayes; music committee, Mrs. Galen S. Pond, Mrs. Ada L. Kimball, H. N. Bunker and Edgar J. Nickerson; press committee, W. H. Tibbetts and Elizabeth Firth; captains, Mrs. Ada L. Kimball, Mrs. C. J. Wardley, C. D. McCready and William E. Bass. Adelbert W. Sprague was re-elected conductor.

J. L. B.

## WANTS MUSIC STUDY IN SCRANTON STANDARDIZED

Prof. Robert Braun Gives a Lecture-Recital in Illustration of His Argument

SCRANTON, PA., Oct. 19.—In his lecture and recital at the Century Club, last Tuesday evening, Robert Braun gave a program unique in its scope. Prof. J. Alfred Pennington introduced the speakers, P. J. Cone of Washington, and Prof. Braun, both of whom spoke on the importance of making music a part of the school curriculum for which students should receive credits as well as for other studies.

In illustration of his talk, Mr. Braun played several numbers with assured technique and admirable interpretation. He recommended standardizing the subject of music, not with regard to method, but as to actual results in the proficiency of the pupils. The plan suggested was to have competent teachers conduct examinations in a uniform system, through a course provided by the Art Publication Society, authorized by such masters as Godowsky, Hofmann and others. Several cities in Pennsylvania and other States have already adopted this plan.

Robert J. Bauer, the Scranton bandmaster, has been nominated for City Council, and should be elected on Nov. 3 by a big majority.

Under the direction of the Scranton Republican, John McCormack will sing at Town Hall, Oct. 27. The Republican will make the price of seats as low as possible.

Alfred Pennington, the Scranton organist, this evening repeated at Immanuel Baptist Church the all-American program which he gave before an audience of 4000 in Springfield, Mass., at the convention of the National Association of Organists. He was assisted by Mrs. R. H. Albertson, soprano.

W. R. H.

### Evening Promenade Concerts Largely Deserted in London

LONDON, Eng., Oct. 5.—Following the latest Zeppelin raid, the evening audiences at the Promenade Concerts at Queen's Hall have, for the most part, fled and word has just been given out that, for the rest of the season, three concerts will be given in the afternoon and only three a week in the evening. The already inaugurated experiment of giving Wednesday matinee concerts has been attended with success. All novelties, for the time being, are held in abeyance, and only familiar works are presented.

W. L. C.

Stuart D. Preston was recently appointed receiver of rents in foreclosure proceedings against the Manhattan Opera House, New York, on application of the Maximilian Fleischmann Company.

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## Music as an Angel of Peace

By EUGENIO DI PIRANI

**G**RANTED that the most inveterate hatred may exist between two nations, nothing could destroy the admiration which everybody, friend or enemy, feels for the achievements of the great musical geniuses.

Could a Teuton, just because he is now at war with Italy, resist the fascination of a tender melody from "William Tell" or from "Trovatore"? Could a Frenchman or an Italian or a Russian now find less delightful the inspirations of a Beethoven or a Mozart, for the reason that they are now fighting against Germany and Austria?

The implacable war which rages today in the whole of Europe could not alter these feelings of veneration for true genius. Nobody can help but show gratitude to any one who procures him sublime enjoyment.

It would perhaps be conceivable that, two nations being at war, the aversion toward the enemy might be transferred to poets, novelists, philosophers and even to its painters and sculptors, because the subjects treated by all these literary men and artists are more or less liable to reveal a decided patriotic spirit. It is evident that the poet strives to celebrate with his songs the glories of his country, as, for instance, D'Annunzio and Rostand; the writer of romance mirrors the life which surrounds him; the thinker, the philosopher glorify the culture of their native land, and even the palette and the chisel are used to immortalize national heroes.

### Music as Esperanto

Music alone, unless—as in opera—espoused to poetry, speaks a universal language. It does not belong to one nation alone, but it becomes a citizen of the world. That is the Volapuck, the Esperanto of the future, the tongue which is everywhere understood, without grammar, without dictionary.

It would be childish indeed to assert that melody of Schumann or Mendelssohn, which enchanted us before the war, leaves us perfectly indifferent after the outburst of hostilities.

Even Britons, who have sworn the extermination of Germany, continue to make up the programs of their festivals with the three B's (Bach, Beethoven and Brahms). Less magnanimous seem to be the French. A musical friend writes me from Paris with subtle irony:

*"On est bien heureux de jouer de la musique italienne à Paris. Au moins on sait que l'Italie marche à présent avec les alliés, tandis qu'on n'est pas du tout sûr des classiques et on se demande avec un certain embarras si on pourra encore les admirer!"* (One is very glad to play Italian music in Paris. At least one knows that Italy is now fighting on the side of the allies, while one is not at all sure about the classics and one asks with a certain embarrassment if one will still be allowed to admire them!)

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In Germany one would probably show the same generosity toward the "detested English." Marvelous effect, that



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of musical art, to delight not only in time of peace, but in the midst of battle!

Do we not see in this neutral country, musicians from all parts of the world, here because of the war, live together in perfect harmony and cordiality in spite of the fact that on the other side their countrymen kill, massacre and poison one another with a ferocity without comparison in history? All these prominent artists meet in the abode of common friends, they sit at the same table, the Italian Busoni near the Austrian Hertz, the Pole Godowsky near the Hungarian Goldmark. Envidable the Swiss, Rudolph Ganz, who, being "neutral," can, or rather does, show courtesy to every colleague, of whatever nationality he may be! It is just the divine art of harmony which unites them, it is music which has accomplished this wonder, allowing feelings of vengeance, slaughter, horrors of war to be quite forgotten. They deem themselves members of the same family, no hatred against colleagues nestles in their hearts.

### Ironies of History

Is this a privilege of the musician alone? I believe not. One needs only to turn over the pages of history to be persuaded that this antagonism is only fancied. 1815, at Waterloo, the French under Napoleon were defeated by the English and Prussians under Wellington and Blücher. Now the bitter enemies of yore have become allies. 1854, France and England fought side by side against Russia in the Crimean war. Now they are allied with Russia. 1866, in times much nearer to us, Prussia fought and subjugated Austria at Sadowa. Now they march together against the Allies. Similar instances could be multiplied *ad infinitum*.

I ask, how is it possible to hate the one whom we yesterday dearly loved? Or, *vice versa*, how can one love the one who betrayed and stabbed him yesterday? Human contradictions!

The truth is that in our hearts we feel consideration and friendship for every person without distinction of nationality. Those who have traveled much and have seen many countries and known different peoples, have been convinced that all men are possessed of good qualities and are not exempt from bad ones, that everybody is susceptible of affection, love, generosity and, under certain circumstances, might show themselves envious, rapacious and treacherous. It depends entirely how you treat them. It is true, however, that the musician is by nature

inclined to harmony, except in modern music!

Perhaps the latter is the cause (or the effect) of the present discord in human affairs. Perhaps, if music could revert to more exhilarating harmonies we would be able to restrain anger and encourage thoughts of peace to germinate in the disturbed human hearts. In this way music could become an angel of peace.

### OMAHA PIANO RECITAL

Martin Bush Plays Distinctive Program—Cadman Sonata a Feature

OMAHA, NEB., Oct. 13.—A distinctive program was presented last evening by Martin Bush in his annual piano recital. Electing to present works of four composers only, Mr. Bush achieved strikingly interesting results.

The recital opened with the Fantasia of Schumann and closed with a brilliant Liszt group, the other numbers being new to Omaha concert-goers. Charles Wakefield Cadman's new Sonata (Op. 58) received wonderfully sympathetic treatment and proved to be a composition rich in engaging melodies and unforced modern harmonic progressions. Almost a sonata in epitome, the very brevity of the composition is commendable, leaving the listener anything but surfeited. Rachmaninow's Preludes, Op. 23, Nos. 4 and 5, and Op. 32, Nos. 5 and 12, were also masterfully given.

Martin Bush has at his command an exceptionally fluent technique, a beautiful singing tone and great power, which he wisely reserves for his climaxes. His recitals are always satisfying both in program and execution. E. L. W.

Regina de Sales Opens Her Season in New York

Mme. Regina de Sales, the teacher of singing, formerly of Paris, opened her fall term at her Carnegie Hall studios, New York, with a pupils' recital. Some of the more advanced who took part were Gladys Parker Wheelles and Erin O'Neal of Macon, Ga.; Katharine Viley of Kansas City, Mo.; Allee Sanford of Los Angeles, Cal.; Lillas Jordan of Providence, R. I.; Mildred Hardon of Valhalla, N. Y.; Esther Bancroft of Wilmington, Del., and Elizabeth Wilds and Susie Ogden of New York. These recitals are given twice a month for the purpose of giving the students the advantage of public appearances. Although only a short time in America, Mme. de Sales has a large clientele, many of her pupils having made the journey from France with her, while many others immediately enrolled upon her arrival.

Many European Engagements for Eddy Brown to Precede American Tour

Eddy Brown, the young violinist, who comes to America this winter after his many successes in Europe, has been active in concert work in Germany, despite the war. On Oct. 17 he played in Sieger, on the 20th in Chemnitz and on the 29th he will fill an engagement in Grandontz. An orchestral appearance in Berlin with the Berlin Philharmonic Orchestra, under Max Fiedler, is scheduled for Nov. 20, and Berlin recitals will be given on Dec. 1 and 10. Concerts in Holland will be given Dec. 20, 21 and 22. Other important orchestral engagements are pending for the latter part of December, just before the violinist sails for America.

Altschuler to Conduct Huntington (W. Va.) Production of "Aida"

HUNTINGTON, W. VA., Oct. 2.—At a recent meeting of the directors of the choral association it was made known that Alfred Wiley, the moving spirit of the organization, had waived the honor of conducting "Aida," to be given here on the 29th. Modest Altschuler, whose Russian Symphony Orchestra will participate in the big event, will direct during the entire evening.

## BAR MUSIC CREDITS IN WASHINGTON CITIES

State Gives Advantage to Small Towns—Music for Seattle Convention

SEATTLE, WASH., Oct. 9.—In the Oct. 2 issue of MUSICAL AMERICA was published in full the music credit plan lately adopted by the Washington State Board of Education, and while this means much to the rural districts, cities of the first class do not come under this ruling. A city of 10,000 population or more is a city of the first class, and this includes nine cities, of which Seattle heads the list with 330,000 population. These cities of the first class contain about one-third of the total population of the State, and are not benefited by this new music credit plan.

It is in these larger cities that music credits are needed most, as so many more pupils in school study music privately. Three years ago considerable work was done in Seattle to induce the school board to adopt a plan of credits for music, when studied outside the school, but they would have nothing to do with it.

Now these cities of the first class must devise some plan, jointly or separately, to secure this music credit system in their schools, or see the rural districts go ahead of them in this important educational matter.

That music is one of the most important things in a community was distinctly shown this week in Seattle during the meetings of the City Wide Welfare Institute, attended by people from all over the United States, for no program was considered complete without music. Clara Wolfe, president of the Musical Art Society, had charge of the music, the following musicians giving their services:

Anna Grant Dall, Mrs. A. D. Boardman, Leone Langdon, Mrs. J. N. Ivey, Mrs. W. B. Clayton, Ethel Murry, Mrs. Frederick Adams, Daisey W. Hildreth, Inez Z. Morrison, Mrs. Bagley, Mrs. W. J. Rankin, Bernardine Giddings, Evelyn Plummer and Helen Howarth Lemmell, the last-named singing her own child-songs.

The Farewell Complimentary Concert to Richard Seymour, baritone, at the Metropolitan Theater, Oct. 7, was attended by a large and appreciative audience. The program was a heavy one for a young singer, but he displayed true musicianship and an extremely sympathetic voice. A new song by Ernest H. Worth, "El Dorado," was well received. Mr. Seymour and Mlle. Christina La Barraque, his teacher, sang a duet from "Don Pasquale" charmingly. Others assisting were Anna Grant Dall, pianist; Mrs. Ernest H. Worth, accompanist, and Wagner's Orchestra. Mr. Seymour leaves in a few days for Boston to continue his musical education. Clarence Whitehill after hearing the young baritone said that he showed great promise. A. M. G.

### Kind Words from Texas

To the Editor of MUSICAL AMERICA:

I inclose my check for a renewal of subscription to that great staff of musical life, on which all we musical Americans lean heavily. If we get as much for the money in all things as we do for this small check, finances would be a thing of joy.

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ANNA CLYDE PLUNKETT,  
Corresponding Secretary,  
Woman's Choral Club.

Houston, Tex., Oct. 2, 1915.

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## MUSIC SETTLEMENT IDEA NOT SENTIMENTAL AND IMPRACTICAL

Folly of Saying Children Should Be Taught Only Every-Day Practical Things When Sheer Necessity Has Been Teaching Them These—School Tries to Crush Out "Commercialized" Spirit—Music Makes Other Studies Easier—Spirit of a Work the Essential

By VIRGINIA C. TOWNSEND

[Miss Townsend is one of the teachers in the Music School Branch of the Union Settlement, New York.]

SO many persons feel, as a lady once expressed it to me, that the work at the Music School Settlement is not real but sentimental—not practical, but a mere waste of time, money and energy on the part of those among whom we work. These people think that instead of "useless strumming," as they call it, the children should learn practical every-day things in order to help their mothers and be of real use in the home. Do these people realize that the children, ever since they could walk, have been helping in the practical every-day work of the home? They do not need to be taught, for sheer necessity has been their teacher.

The people who have spread this feeling of opposition toward the Settlement,

are those who, if they will pardon my saying so, know nothing about the work. They judge without knowledge, and see without understanding. They do not take the trouble to investigate, but condemn, as that is so much easier. They "know!" But I have seen so many of these "knowing" people utterly change their opinion on becoming better acquainted with our methods. If they visit us they can not fail to be convinced that the Music School Settlement is a power for good, constructive, not destructive—making homes brighter, families happier and children healthier, and bringing harmony out of discord. The music we give, reaches not only the child, but the parents as well, for they often tell us what joy it has brought into the home.

In the evening, after the day's work is

over, the children will get out their instruments and play. It is a delight to the parents, and they love to stay at home instead of seeking diversion at the "movies" or some cheap place of amusement, for it is only natural after a hard day's work, that they desire recreation of some kind. Often the child who has had some musical training is able to help in the support of his family by playing for a few hours at night in an orchestra. Without some aid from the children, parents of a large family often find it impossible to make both ends meet.

It is only in such cases that we ever encourage our children to "commercialize" music. Our critics accuse us of encouraging professionalism and of wishing to have our children appear before the public, but little do they know how we endeavor to crush out that spirit. We strive to impress upon them the importance of thoroughness and of conscious effort, and so help develop the right attitude toward their life work in whatever direction it may lead them. Our aim is to develop the spiritual side of children and teach music in such a way that the smallest pupil may be able to interpret a composition, however simple, with real feeling and appreciation. And this means that the pupil must never practice carelessly or without thought. He must enter into the Spirit of his work.

### Listening for the "Something"

One of our children makes verses to her pieces, in order to get into the Spirit of them, another writes fairy tales. She sees and feels the fairies dancing, and consequently the listener receives a definite impression and gets real enjoyment from hearing the child play. There is a "something" back of the sound, and in our examinations we always listen for that "something."

We have also been accused of neglecting technic and believing that the end may be reached by some higher method. This also is a false accusation, for we do believe in technic, but instead of fixing the mind on the rapidity of the exercises, we wish our pupils to listen intelligently to every exercise as he plays it, and so learn to produce the proper tone. This necessitates hard work and gives the child control of both his mental and physical powers. After he has accustomed himself to work in this way, music will become much more interesting, for then it will be a part of himself, and the best in the child's nature will come forth as he learns concentration and control.

### Music Cures Headache

Through music, his energies have an outlet which everyone craves. It is the creative energy in all life which must have expression and which can be a power for good if directed to others through music. So many children have told me that the study of music had made their other studies much easier, and frequently the parents speak of the change in their children since coming for lessons. One child cures headaches by her music, another practices from seven to eight before going to work. She says she feels better all day for it. We do not encourage hour's of practice, but do insist upon good work, the best music and an intelligent interpretation of that music. One half-hour is as much time as a great many of our pupils can give, but we consider that well worth while.

The impression outside seems to be that any volunteer teacher is acceptable without regard to her special fitness for the work. This is a great mistake. We have already formed a normal class where our teachers may learn the art of teaching which is something quite apart from mere knowledge of music. We recognize that sympathy between teacher and pupil is necessary before satisfac-

tory work can be done, and very often we find lack of progress in the child is due to the teacher. The reason why we have no set method is that each individual needs individual attention and should be approached in a different manner. Some grasp immediately what we are aiming at, while with others it is a slow process. The essential thing is to make the subject interesting, and often I have seen the music crushed out of a child by a cut-and-dried system.

As the desire for more music grows, and as the pupil realizes that his muscles must be trained and controlled before difficult compositions can be mastered, he wants technic and takes a real interest in the study of it, realizing that through it he gains in freedom. His love of music once awakened, will ever increase, and by giving out through it he will find continual joy springing up in himself. We are just beginning to realize the possibilities in music, and a great work is before us.

### Start Summer Department

The demand for a summer department was so great that now the school is kept open all the year. The love of the pupils for their work is an inspiration and makes us realize that we are supplying a real need in their lives. Should any one doubt this, we are only too glad to have them visit us at the Settlement to see for themselves and talk to our pupils.

### Carolyn Ortmann's Early Season Recitals

Carolyn Ortmann, the dramatic soprano, who gave a recital this week in Aeolian Hall, New York, began her season Sept. 25 at a Brooklyn concert, and will be heard with the New York Liederkranz, Oct. 23. She will also sing at a jubilee concert for the Beethoven Society, Nov. 7, and at Aeolian Hall in a special program of folk music, Nov. 22. Miss Ortmann is under the management of Annie Friedberg.

For the opening event of the Haarlem Philharmonic Society series of concerts given monthly at the Waldorf-Astoria, Marie Sundelius, the charming young Swedish soprano, and Irma Seydel, the gifted young Boston violinist, have been secured to give the program jointly.

Georg Schnéevoigt, the German conductor, has been engaged as first director of the Stockholm Concert Society for this season.

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## ZOELLNERS OPEN LINCOLN'S SEASON

Quartet Gives First of Artist Concerts under Matinée Musicale's Auspices

LINCOLN, NEB., Oct. 12.—The Matinée Musicale opened the season Monday afternoon at the Temple Theater, with a fine program of chamber music given by the Zoellner Quartet of New York, a family group of players consisting of the father, two sons and a daughter. This was the 248th afternoon concert which the Matinée Musicale has given, and is the first of a series of artist concerts which the club will maintain this year. There were about 550 members in attendance. The exquisite delicacy and precision of the performance, and the splendid ensemble work charmed the audience. The program included Quartet, Op. 64, No. 5, Haydn; "Rain Song," Sinigaglia; Scherzo, Op. 2, Malichevsky; Suite, for two pianos and violin, Op. 71, Moszkowski; Quartet, Op. 2, Glière. Three encores were added: "Genius Loci," Thern; a movement of Sinding's "Serenade" and a quaint minuet of the fifteenth century by an Italian, Vallusin.

The Women's Club, with almost a thousand members present, held its first meeting of the year on Oct. 11, assembling in the new High School building. A program of songs was given by Alice Widney Conant of Manila, P. I., who is in this country for a brief visit. Mrs. Conant came to Lincoln from Manila by way of Palestine, Greece, Italy, Spain (where she spent six weeks in research work) and New York, where she spent a few weeks coaching with leading instructors. Her program included a group of Spanish folk-songs, a "War Trilogy," by Gertrude Ross, and a monologue, "Hiawatha's Wooing," the musical setting being by Rossiter G. Cole. Marjorie Anderson was the accompanying pianist.

A charming musicale was given at the Governor's mansion last Tuesday evening when St. Leger Cowley Chapter, D. A. R., entertained a company of 200 guests. The program was presented by Lillian Helms-Polley, soprano, with Anne Stuart at the piano. The numbers represented the folk-songs of Spain, Holland, Sweden, France and England, countries which colonized America. Mrs. Polley wore costumes appropriate to each group, and, previous to their presentation, Lucy Haywood gave an explanation of the numbers.

The first program of the yearly series of musical convocations at the State University was given this morning in Memorial Hall. Three overtures, "Freischütz," "Marriage of Figaro" and "Egmont," were played by Mrs. Carrie B. Raymond, organist, assisted by a string quartet. On Saturday afternoon in Art Hall, Professor Dann gave a piano interpretation of the overtures before a large audience of teachers and students who wished to become acquainted with the music before it was presented at the convocation.

The following program was presented by the Junior Matinée Musicale on Monday at Curtice Hall: "Sonata Pathétique," Beethoven, Ruth Hinckley; "If

## A PROGRESSIVE CLASS OF HOUSTON PIANISTS



Members of Katherine Allan Lively's Class in Piano Study in Houston, Tex.

HOUSTON, TEX., Oct. 15.—Members of Katherine Allan Lively's class in piano study appeared recently with good success before a large invited audience. Miss Lively has twenty-six students, but only eighteen appeared at the

recital. All are members of the Junior Music Study Club and get most of their information for papers devoted to events of the day from MUSICAL AMERICA. Those in the picture, reading from left to right, first row, are Helen De Zoe, Mary Culinan, Frances Taylor, Lillian Grunewald, Martha Duff, Mrs. George

Howard, Mrs. Charles Rein, Jr., Eileen Stewart, Mrs. Thomas Ashivey (assisting soloist, voice), Hallie Ruth Hall. Second row, Irene Perring, Mary Catherine Trubock, Margaret Kemble, Augusta Breed, Thelma Norton, Doris Blake. Third row, Bernice De Zoe, Mary Boykin, Mrs. Katherine Allan Lively (next piano).

Love Were Not," Clayton Jones; "In Thy Dreams," Buck; "Summer Day," D'Hardelet, Nell Kirkwood; (cello) Adagietto, Hollman; Tarantelle, Squire, Miriam Little. Margaret Perry is the president of the junior organization, which has a membership of 50.

One of the most charming musicales given before Lincoln audiences recently was that by Vera Augusta Upton, soprano, on Wednesday evening. The program was under the auspices of the Deborah Avery Chapter of D. A. R. Miss Upton was assisted by Louis Babst, flautist, and Florence Malone, pianist. The songs were those illustrating Indian music. Some of the melodies had been collected in Thurston County, not far from Lincoln, and had never been heard in this city before. Miss Upton wore a beautiful Sioux Indian costume obtained from the Historical Museum. H. G. K.

### Organist Biggs Devoting Part of His Time to Teaching

Richard Keys Biggs, the New York organist, who has made an excellent impression in many recitals this season, is devoting part of his time this year to teaching the organ despite his activity in the concert field. At the present time he has twelve pupils holding important church positions. His pupils are permitted to practise on the splendid organ at St. Ann's Church on the Heights, Brooklyn, of which he is organist and choirmaster.

### FORT WORTH SCHOOLS STRENGTHEN FACULTIES

Conservatories and Colleges Obtain Services of Prominent Musicians—Opening of the Season

FORT WORTH, TEX., Oct. 15.—The musical season has started with the opening of several new conservatories, and the various colleges have secured finely equipped teachers. The Texas Christian University announces that Fred Cahoon of New York will be the head of the Music School; Helen Fouts Cahoon, voice; Guy Richardson Pitner, piano department. Andrew Hemphill, a pupil of de Reszke, has opened a conservatory, with a strong list of instructors. Helen Louise Littlejohn, a graduate and former prize pupil of the New England Conservatory, is in charge of the piano work; E. Clyde Whitlock, of the violin department. Sam Trimmer the New York pianist, is with the Texas Woman's College, and Carl Venth is dean of the Music School.



Samuel S. Losh, Manager Apollo Club of Fort Worth, Tex.

W. A. Jones, one of the best known tenors in the State, has opened a studio and has also formed a large chorus at the First Presbyterian Church, where he has been soloist for a number of years.

The Apollo Chorus, under the management of Samuel S. Losh, with W. J. Marsh as accompanist, is working on Gade's "Crusaders," and will give Rossini's "Stabat Mater" at its second concert.

The Fort Worth Choral Society will sing "St. Paul," "The Creation" and "The Messiah." The Sisters of St. Mary announce three concerts, presenting Giuseppe Fabbri, pianist; Marguerite Dunlap, contralto; Harry Evans, bass, and Otto L. Fischer, pianist. The Harmony Club Concert course is now complete, and includes John McCormack in December, Rudolph Ganz in February and David Bispham in March.

Three interesting recitals were given recently. Sam Trimmer's recital was well attended and served to introduce him to Fort Worth. His Liszt numbers were especially fine. Richard Barrett of Washington, a young and talented pupil of Frank Cannon, appeared before the Harmony Club in a pleasing program and was especially successful in several of Cyril Scott's pieces. Another good program was the "Grieg Evening" at the same club, in which Rosetta Hirsch of Houston played the Violin Sonata No. 1, and Mrs. Pearl Calhoun Davies sang "The Princess," both artists appearing to good advantage. W. J. M.



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## NEW MUSIC—VOCAL AND INSTRUMENTAL

ONE of the finest albums of piano music that has appeared in a long time is the "Neo-Russian Piano Music," edited by Andor Pinter, which the New York publishing house of Carl Fischer has brought forward in a *de luxe* edition.\*

The music for the piano by the less familiar Russian composers has been exploited at intervals in this country. Some of us have known that there existed such a composer as Nicholas Stcherbatcheff and that he wrote an exquisite "Clair de lune." Borodine's little Serenade, in which he has so cleverly imitated the strumming of guitars (or did he have balalaikas in mind?) is not wholly unknown in this country. On the whole, however, the Russians, whose music is widely circulated here, are Tchaikowsky, Rimsky-Korsakow, Glazounow and one or two others.

In this volume Mr. Pinter has assembled forty-four compositions, including the works of such men as A. Alphéraky, Borodine, Rebikow, Rimsky-Korsakow, H. Pachulski, Glinka, Felix Blumenfeld, E. Alenew, Rachmaninow, Balakirew, Sergei Bortkiewicz, Scriabine, Glière, Cui, Arensky, Karagitschew, Karganow, Youfferow, Moussorgsky, Stcherbatcheff, Sokalsky, Wihtol, Nemerowsky, Amani, Liapounow, Sapellnikow and Liadow. The pieces are really extraordinarily interesting and more than a few are to be taken seriously. The three Rebikow pieces, "Echo Rustique," "Nereid" and "Idyl," are gems and should be made part and parcel of our pianists' repertoire. Alenew's Burlesque is a capital piece, while the Scherzino of Karganow and the splendid Ballade by Liadow should make a strong appeal.

At the beginning of the album is a short introductory article by Mr. Pinter on "Musical Russianism," in which the various composers of the Russian school are discussed and classified, and for the most part very well handled. There is also a plate with pictures of Borodine, Glazounow, Cui, Rimsky-Korsakow, Glinka, Balakirew, Moussorgsky, Rachmaninow, Arensky and Scriabine.

OF the musicians living in America writing music for the Catholic Church no one deserves a greater share of praise than Pietro A. Yon, organist of St. Francis Xavier's Church, New York. Mr. Yon's masses and organ compositions have been commented upon in the columns of MUSICAL AMERICA for several years and the readers of this department

\*NEO-RUSSIAN PIANO MUSIC. Album of Forty-four Compositions for the Piano. Edited by Andor Pinter. Published by Carl Fischer, New York. Price, paper, \$1.50 net; cloth, \$2.50.



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realize how notable is his command of the real ecclesiastical manner.

His "Messa Melodica" (in honor of St. Margaret),† for soprano, tenor and bass, with accompaniment of organ or orchestra, is now issued by J. Fischer & Bro., and proves to be in many ways the most interesting mass he has ever put forward. In some respects it is smaller in scope than other masses he has composed, but in no one of the others is there exhibited a deeper appreciation of the classic outlines of the divisions of the mass or a greater facility in handling the voices in strict polyphonic style. Three-part writing, such as appears in various portions of the work in the unaccompanied solo passages for the three voices, requires not only fundamental knowledge to handle it skilfully, but a natural gift for such a conception.

Mr. Yon has surpassed himself and added considerably to his reputation with this mass. It is impossible to single out any of the divisions for special praise. They are all worthy and are of equal excellence. The mass bears a dedication: "A mio padre, in segno d'immenso amore e venerazione perenne." ("To my father, as a sign of unbounded love and eternal veneration.")

A NEW song by Fay Foster appears in the publications of the house of White-Smith.‡ This time Miss Foster has taken a German poem, "Der Maler," by A. Glück, a humoresque, and has set it to music with a sure touch. The poem tells a story and tells it well, and that Miss Foster understands completely what the poet had in mind is proved by the changes in mood in the music. Miss Foster has used a germ *motif* throughout the song, transforming it as the mood varies. The whole-tone touch in the piano at the close of the voice part is most fitting and is managed with great taste. Both the original German and an English translation by Allen Monroe Foster are printed in the edition. The song is dedicated to Oscar Seagle.

In the new issues of this progressive house are some piano pieces by Emiliano Renaud. There is a simple but well written piece, "La Chasse au Renard," and a difficult and brilliant "Valse Espagnole."

Two organ pieces of worth, by H. A. Wheelton, are "Evening Chimes" and "Oriental Intermezzo," both recital pieces that will be found on many programs of our concert organists.

THE Clayton F. Summy Co.§ in Chicago advances a very interesting Canzonetta, Op. 37, No. 2, by Arne Oldberg, one of the ablest composers of the Middle West and winner of many prizes. It is a real piano piece, conceived for the instrument by one who knows its possibilities. Harmonically engaging, its delightful melody runs through treble and bass in a most ingenuous manner, while the accompanying voices seem to move here and there in a truly spontaneous way.

A book of "Short Phrasing Studies" for the piano, by Elizabeth Garnsey Harvey, will be valuable for teachers to give their pupils in the early grades. The exercises are prepared with good taste and are attractive enough in their musical essence to hold the pupil's interest.

"The Bee," one of the few pieces by the Dresden violinist, François Schubert, which have come down to us (a piece

†"MESSA MELODICA." IN HONOR OF ST. MARGARET. For Soprano, Tenor and Bass with Organ or Orchestra Accompaniment. By Pietro A. Yon. Published by J. Fischer & Bro., New York. Price, 80 cents.

‡"DER MALER" ("THE PAINTER"). Song for a Medium Voice with Piano Accompaniment. By Fay Foster. Price, 50 cents. "LA CHASSE AU RENARD," "Valse ESPAGNOLE." Two Compositions for the Piano. By Emiliano Renaud. Price, 50 and 75 cents each respectively. "ORIENTAL INTERMEZZO," "EVENING CHIMES." Two Compositions for the Organ. By H. A. Wheelton. Price, 60 cents each. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago.

hitherto exploited by violinists), is now available for pianists in an excellent and idiomatic piano transcription, which has been made by Bertha Bodenweiser.

For the voice, there are three songs to Yeats's poems by Helen Louise Birch. The poems chosen are "Aedh Laments the Loss of Love," "The Moods" and "The Poet Pleads with His Friend." The composer who sets himself the task of finding musical expression for the verses of the author of "The Wind Among the Reeds" must possess a greater imaginative power than does Miss Birch. Thus far the only Americans to achieve successful Yeats settings for voice are Clyde Van Nuys Fogel and Henry Eichheim. Miss Birch's three songs all fall short in their being obviously forced; what the Germans call *ausgesucht* expresses far better than does any English word the nature of Miss Birch's music. The melodic line is disturbed over and over again and all to no purpose. Harmonically there are things in the songs which are above the average, but their place in the songs seems unnatural.

Contrasted with these artificial pieces, Adolf Weidig's beautiful "Eventide" ("Abendgang") comes like a breath of pure, fresh air. Mr. Weidig has set a German poem by C. Eisell Kilburger for a medium voice with orchestral accompaniment, here reduced for the piano. A simplicity and sincerity that warm the heart are found in this music. To be sure, one may not encounter any startling originality, for it is in a style not unlike that of Schumann or Brahms. But it is written with mastery, with no desire to startle, and is carried out with a logic and reason that command respect and admiration. Mr. Weidig never gives us anything unfinished or lacking in the most complete care and thought.

FROM the press of Charles W. Homeyer & Co., in Boston,|| come two very pleasing songs by Warren

§CANZONETTA. For the Piano. By Arne Oldberg, Op. 37, No. 2. Price, \$1.00. "SHORT PHRASING STUDIES." For the Piano. By Elizabeth Garnsey Harvey. Price, 60 cents. "THE BEE." By François Schubert. Transcribed for the Piano by Bertha Bodenweiser. Price, 50 cents. "AEDH LAMENTS THE LOSS OF LOVE," "THE MOODS," "THE POET PLEADS WITH HIS FRIEND." Three Songs for a Medium Voice with Piano Accompaniment. By Helen Louise Birch. Price, 30 cents each. "EVENTIDE" ("ABENDGANG"). Song for a Medium Voice with Piano (or Orchestra) Accompaniment. By Adolf Weidig, Op. 29. Price, 75 cents. Published by the Clayton F. Summy Co., Chicago.

Storey Smith, entitled "Constancy" and "A Little Way." They are not epoch-making in originality or anything of that kind, but they are melodious and are written with more than average taste. "Constancy" is to be had for both high and low voice; "A Little Way" only for medium voice.

Renato's Brogi's "Gotine Gialle" appears in an edition with English version of the original Fucini poem done by A. M. von Blomberg. Whether this song is typical of Signor Brogi or not, it must be admitted that it is very charming and that it will prove a boon to many concert-singers who have grown tired of singing the same old lullabys over and over again.

CLIFFORD DEMAREST, the New York organist and composer, has put forward a patriotic anthem, "America Triumphant,"‡ to a text by the Rev. John Haynes Holmes, pastor of the Church of the Messiah, New York, of which Mr. Demarest is organist and choirmaster. As is the case of most attempts to introduce a new anthem for patriotic purposes, Mr. Demarest has kept in mind that the music must be simple and straightforward. It is issued for mixed voices and also in an edition for schools, to be sung in unison. A. W. K.

||"CONSTANCY," "A LITTLE WAY." Two Songs for a Solo Voice with Piano Accompaniment. By Warren Storey Smith. Prices, 50 and 40 cents each respectively. "GOTINE GIALLE." Song by Renato Brogi. Price, 60 cents. Published by Charles W. Homeyer & Co., Boston.

‡"AMERICA TRIUMPHANT." Patriotic Anthem. By Clifford Demarest. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price, 12 cents.

Lambert Murphy Returns from the South

Lambert Murphy, the tenor, formerly of the Metropolitan Opera Company, has just returned from filling concert engagements in the South. Among his many engagements this season will be appearances as soloist with the Mendelssohn Choir, Toronto, the Cincinnati Festival, New York Oratorio Society and the Philadelphia Orchestra. His engagement with the last named organization will be on the occasion of the performance of the Eighth Mahler Symphony in March.

Vera Barstow to Play with Philadelphia Orchestra

Vera Barstow has just been engaged by the Philadelphia Orchestra, Leopold Stokowski, conductor, to appear as soloist at one of the orchestra's concerts in Atlantic City in January.



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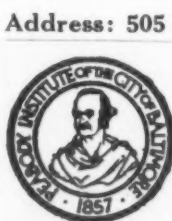
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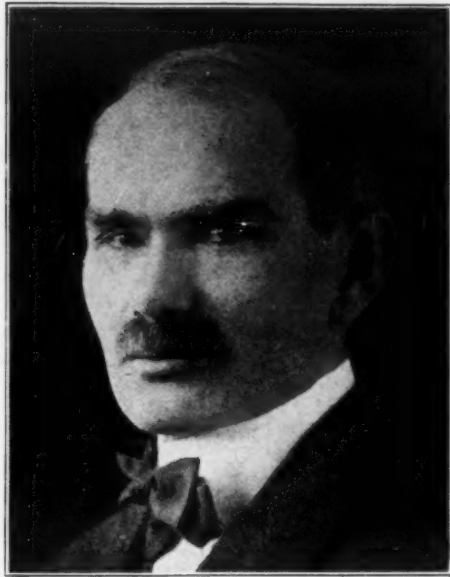
## SAYS HE CAN MAKE MUSIC FROM LIGHT

### Scientist Discerns Limitless Possibilities in Development of the Audion Lamp

Co-incident with the realization of wireless telephony between points so distant as the Arlington Station in Virginia, opposite Washington, D. C., and San Francisco and Hawaii, and by the same marvelous agency—the audion amplifier—which has made that possible, the inventor of the device, Dr. Lee de Forest, has perfected a means of producing music from the vibrations of an electric current. Upon the same principle that faint and inaudible vibrations are caught by the wireless “detector” and amplified by the audion through two stages to a powerful degree of vibration, thus rendering them capable of being transmitted over immense distances, the light-giving particles that vibrate at the rate of 100,000,000 times per second are “translated” into distinguishable tones that may be scaled and played in melodic or harmonic sequence.

In outlining his remarkable discovery for *MUSICAL AMERICA* at his home at Spuyten Duyvil, N. Y., last week, Dr. de Forest declared that the operation of the audion might be compassed within an instrument no greater in size than the de luxe type of talking-machine cabinet and having a console of about the dimensions of a typewriter keyboard, there being no pipes or strings to require greater bulk, as in the case of the organ or piano. With this modest equipment, he declared, a volume and variety of tone might be obtained from one hundred incandescent bulbs, representing as many instrumental “voices,” that would far surpass the production of a modern symphony orchestra, and, at the will of the player, these might be manipulated to an infinitely greater range of expression than any musical instruments, singly or in concert, were capable of compassing.

“The tonal resources which the audion places at the command of the modern music composer may be judged when I tell you that the primary tone yielded by the audion is one of almost absolute purity, having a highly developed fundamental and few partials. By a variety of means, that primary tone may be altered to develop more and higher partials and a complete change in timbre and quality;



Lee de Forest, inventor of the Audion Amplifier, a means of producing music from the vibrations of an electric current

it may be made to counterfeit the tone of the piano, the violin, the cello, the oboe, the bass horn; or it may be transformed or distorted into any sort of sound desired—musical, raucous or grotesque. Similarly it may be altered in pitch not only by tones, but by semitones or quarter-tones. Therefore, the possibilities which it presents to a master of the orchestra, like Richard Strauss, are virtually unlimited. The great advantage which the new device presents to the musician is that the tone yield is at all times not fixed, but perfectly flexible, and, so, is capable of any and every conceivable change and combination.”

Dr. de Forest explains that the audion is an instrument much like an ordinary electric light bulb, with internal modifications.

“While working on my experiments in developing the audion as a wireless telephone detector,” said Dr. de Forest in an interview given out to New York newspapers, “I made the discovery years ago that when the circuits of the audion were connected in a certain way a clear, musical note was heard in a telephone receiver connected in one of these circuits. The quality of the note was beautiful, and I found, after a little experimenting, I could change this quality or timbre into a great variety of sounds.”

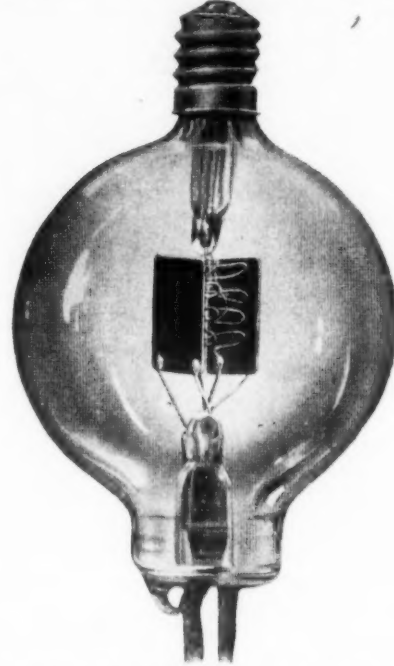
“Also, I could actually create other sounds which, while pleasing to the ear,

were quite unlike those emitted from any musical instrument with which we are familiar. The pitch of the notes was easily regulated by changing the inductance in the circuits, through a sliding contact, or simply by turning the knob of the condenser. In this way very weird, beautiful effects were obtained.

“Acting on these discoveries, I found it was a comparatively simple matter to arrange a crude scale similar in function to that of an organ, with switches in place of the ordinary keys, so that, by pressing certain ones, I could cut out, or in, more or less inductance, thus changing the notes emitted from the telephone receiver at will.

“To bring the volume of sound out large and full in the room it was necessary to connect a number of loud speaking horns with the telephone receivers in a similar manner to those sometimes heard in railroad stations as train announcers.

“The idea of producing beautiful musical tones by an entirely new method



The Audion-Amplifier Bulb, a type of incandescent electric-light bulb which is capable of emitting musical tones, in melodic and harmonic sequence. One hundred such bulbs are capable of producing, singly or in concert, a like number of tones pitched to the European scale

unknown to all our great composers and perhaps offering to future composers new fields for their genius has captivated me. In the next twelve months I hope to be able to produce an instrument which will be far enough perfected so that I can turn it over to musicians to work out the thousand and one details of musical perfection which such men alone are capable of introducing.”

#### Charles P. Taft Puts a Stradivarius Violin to Good Use

Many of the finest Cremona violins in existence are in the hands of collectors. They are kept on shelves as antiques, and their sweet voices are heard only at rare intervals. The story of an example which might more frequently be followed by violin collectors comes from Cincinnati, says *The Etude*. The Hon. Charles P. Taft, the multi-millionaire brother of ex-President Taft, has just purchased a Stradivarius violin of the best period for the sum of \$10,000. Instead of hoarding the splendid instrument away, where it will never be heard, Mr. Taft, who is one of the leading patrons and backers of the Cincinnati Symphony Orchestra, has decided to allow the violin to be used by the concertmaster of the orchestra, whoever he may be. In the present instance the concertmaster happens to be Emil Heermann, son of Hugo Heermann, the famous European violinist. There is a touch of romance to the story from the fact that the violin happened at one time to be in the possession of the elder Heermann, so that the son will have a chance to play on the Cremona once owned by his distinguished father.

#### Otto Goritz as a Huntsman

The story is told of Otto Goritz, the operatic singer, and his brother-in-law, big-game hunting last summer in the Adirondacks. Goritz was placed on the top of a hill. He had said, “Brother-in-law, I pray you do not me your brother for big game mistake.” “Ach nein,” said the brother-in-law. “But do not you at the top of the hill think that me at the bottom of the hill an animal am.” The brother-in-law took up his position at the bottom of the valley. The big game

came along and it was impossible for Goritz or brother-in-law to miss them. Not a shot came from either of the sportsmen. Each had been afraid to hit the other. Some time later a searching party was sent out after them and found them finishing a generous luncheon and singing with their arms round each other's shoulders, “Oh! Huntsmen Bold Are We.”

#### Century Club of Scranton Opens Its Season

SCRANTON, PA., Oct. 15.—The first meeting of the season of the music department of the Century Club was held Oct. 12. Mrs. H. H. Brady, chairman of the department, presided. Mrs. Brady announced the Scranton Symphony Orchestra's first concert, Oct. 25, C. H. Doersam's organ recitals, and the five symphony evenings to be given at the club from November to March, under the direction of Louis Baker Phillips. An attractive program was presented by Mrs. William Storer, Miss Hackett, Miss Robinson, Miss Russell, Marion Towne, Miss Osborne, Helen Anderson, Miss Bunnell, Mrs. George Clark, Ethel Shoemaker, Miss Fulton, Mrs. J. G. Sander-son and Mrs. Robert Brand.

#### New Music Study Club in Oklahoma

OKLAHOMA CITY, OKLA., Oct. 9.—A musical organization known as the Music Study Club has lately been started in Oklahoma City. The organizers are well known professionals, among whom is Hazel Post, organist and pianist. All persons desiring membership in this club must be competent to take part in the programs and are required to pass before a board of three representative musicians of the city. Among numerous subjects of study outlined by the program committee is Horatio Parker's “Fair-land.” The club opened its first meeting with a clever musical playlet entitled “Harmony in A Flat,” by Mrs. Robert Arenson, a club member. The characters were as follows: “Harmony,” “Bee Natural,” “Mother Natural,” “Minor Chord” and “Major Key.” C. H.

#### “Autumn Festival” at Wanamaker's Enlists Sterling Artists

A noteworthy series, called “Autumn Festival Concerts,” was given in the Wanamaker Auditorium from Oct. 4 to 11 inclusive. Splendid artists in the persons of Nevada Van Der Veer, contralto; Hans Kronold, cellist; Alexander Russell, pianist and organist; Lolla B. Cannon, soprano; Irma Williams, violinist, and Janet Williams, accompanist, appeared on alternate days. The series was consistently well attended.

Louis Koennenich, conductor of the New York Oratorio Society and of the Mendelssohn Glee, has opened his residence-studio for vocal pupils at 498 West End Avenue.

Mabel Riegelman, the young soprano, has been engaged by the Orpheus Club of Oakland, Cal., where she opens the musical season at the Municipal Opera House during October.

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## Flonzaleys Seek a Dry Home; Victor Herbert to the Rescue

WHEN the members of the Flonzaley Quartet, after many vain efforts to assemble for their perennial period of practice in their usual haunts near Lausanne, decided to seek refuge in some secluded spot on this side of the ocean they probably did not foresee how difficult it would be to find climatic conditions exactly suited to their needs.

Delighted as they were with their first choice—a pleasant resort on the New Jersey coast—the dampness of the atmosphere so affected the strings of their instruments that almost as much of their time was occupied in tuning up as in actual playing. And so, after various inquiries and consultations, they finally made up their minds to try Lake George, where many professional friends, displaying less courage than they themselves had shown in returning to war-ravaged Europe, were spending the summer in comparative peace.

### Musical Peregrinations

As luck would have it, the four musicians reached Lake George on one of the hottest days of the year. A few hours, therefore, in an atmosphere surcharged with humidity convinced them that despite the recommendations of their multitudinous advisers and despite the manifold attractions and comforts of the huge hostelry in which they

had halted, this place, too, came far from fulfilling the complicated demands of their profession, relates Max Smith in the New York Press.

Suddenly Alfred Pochon, the second violin, bethought himself of friend Victor Herbert, from whom he had frequently heard glowing accounts of his country home on Lake Placid, and forthwith he communicated his idea to the other members of the organization. There, perhaps, in the higher altitude of the Adirondack Mountains, it seemed to all, they might find exactly the conditions they were looking for, if only suitable accommodations and food agreeable to palates accustomed to foreign cooking were available.

### A Momentous Question

Acting on his happy inspiration, M. Pochon forthwith betook himself to a telephone booth, and within a few minutes, thanks to a proficient long-distance operator, had established connections with the Herbert mansion. It was Miss Herbert, the daughter of the famous musician, who answered the call, and after an exchange of friendly greetings she hastened to give the desired information with all the enthusiasm she could muster.

"The new White Face Inn," said Miss Herbert, "ought to be a perfect place for you. It is within easy reach of our house. The location is beautiful, the view superb, the table excellent. At this time of the year you need hardly fear disturbing other visitors, of whom there are now comparatively few. But there

are small cottages attached to the establishment, and if necessary you can each have one of those cottages for yourself, in order, as you say, to do your individual practicing without interfering with one another. By all means come to the White Face Inn. You will be satisfied, I am sure."

"But," asked the Swiss violinist, mindful of the unfortunate circumstances that had induced him and his confrères to desert the New Jersey coast, "there is one highly important consideration. Is it dry up there?"

There was a moment's pause—a breathless pause for the interrogator. Then came the answer, "Yes, it is; absolutely dry."

### The Surprise

Just why Miss Herbert should have uttered those momentous words in accents subdued, not to say melancholy, Alfred Pochon could not quite understand. But no more surprised and puzzled was he than was Victor Herbert's amiable daughter when she noted the glad excitement of the reply, "We'll arrive at Lake Placid to-morrow. If it is not too much trouble, please make arrangements for us at the inn. Do as you think best."

When the Flonzaleys arrived at the White Face Inn they were welcomed gladly by Victor Herbert and his family. What was their astonishment, though, as they entered one of the rooms engaged for them by their solicitous friends, when the genial Herbert, his face beaming with pleasure, pointed to a table adorned with bottles enough to stock a small bar and remarked, "You see, you need not have been anxious. As my daughter told you, this inn is dry. But here is a private supply that ought to last until you return to New York. My friends, let me mix you a Victor Herbert cocktail!"

### Pablo Casals Arrives from Europe

Pablo Casals was a passenger on the steamship St. Louis, which arrived on Thursday of last week from Liverpool. The Spanish 'cellist has a busy season in prospect, beginning with appearances in Montreal, Quebec, Rochester and Chicago, returning to New York Nov. 11 and filling engagements en route in Grand Rapids, Detroit and Philadelphia. He will appear with all of the leading orchestras throughout the country, in addition to giving many recitals. A joint recital with Harold Bauer will be given in Aeolian Hall, New York, on the afternoon of Nov. 20.

### "All-Negro Composers' Night" in Houston, Tex.

HOUSTON, TEX., Oct. 16.—An "All-Negro Composers' Night" was recently offered under the direction of Carl R. Diton, pianist, in the City Auditorium. The program was made up of works by

Coleridge-Taylor, Burleigh, R. Johnson, Charlton, Dett and Diton. The United Chorus of Houston sang inspiringly. Other participants were the Silver Seal Band, Ethel E. Williams, Viola A. Webber and Rosamond Jones.

### Harriette Cady's Russian Program Pleases Denver Auditors

DENVER, COL., Oct. 13.—A treat for local music-lovers was found in an all-Russian recital by Harriette Cady, the pianist, of New York, in Wolcott Auditorium, on Oct. 7. Miss Cady's program included her own noteworthy arrangements of three Russian folk-songs. She was vociferously applauded by a good-sized gathering. An enjoyable feature was the description which the pianist gave of the numbers on her program.

Felix von Weingartner will conduct the first Munich performance of Strauss's "Alpine Symphony."

## TO CONTINUE ITS WORK FOR AMERICAN MUSIC

Orchestral Society of New York Announces Three Subscription Concerts—Hochstein a Soloist

Beginning Nov. 7, a series of three subscription concerts will be given in the Harris Theater by the Orchestral Society of New York, of which Max Jacobs is conductor. The two subsequent concerts will take place on Dec. 12 and Jan. 16, besides which there will be a series of three concerts in Brooklyn.

The Orchestral Society is an American organization, the members of which have been drafted from the New York Symphony, the Philharmonic and the Manhattan Opera House orchestras. It aims to introduce at each concert an American artist and perform an American composition, thereby encouraging and promoting native talent. Max Jacobs, who for several seasons past has been giving chamber music concerts with his quartet and conducting the Brooklyn Philharmonic Club, has been appointed conductor of the society for a period of three years after his appearance as conductor at the initial concert in Carnegie Hall.

The assisting artist at the first concert will be David Hochstein, the young violinist who created so favorable an impression at the recital he gave last year, which served to introduce him to New York audiences.

### "Elijah" to Be Given in Instalments at St. Bartholomew's

At the service at St. Bartholomew's Church, New York, on four successive Sunday afternoons, beginning Oct. 17, Mendelssohn's "Elijah" will be performed, a portion of the oratorio being given each Sunday.

The soloists announced are Grace Kerns, soprano; Mrs. Benedict-Jones, alto; William Wheeler, tenor, and Edgar Schofield, bass. The chorus will number fifty voices. No cards of admission are necessary and the pews are free. The work will be performed under the direction of Organist Arthur S. Hyde.

### Musical Art Club Gives Concert

The Musical Art Club of New York gave a concert at the Parkway Palace on Oct. 9, the participants being Leonid Samoloff, Martin Horodas, Rose Cohen, Mr. and Mrs. A. Sosno, MacDowell String Orchestra, Max Jacobs, conductor; Dorothea Edwards, Joseph Fuchs, Rose Herlinger and Michael Zwiback.



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Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—London Times.  
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## TRAIL BLAZED BY SAM FRANKO FOR OUR ORCHESTRAL PLAYERS

In Days When Our Orchestras Were Made up Chiefly of Foreigners, He Formed Body of Native-Born Americans to Demonstrate Potentiality of Native Talent—His Return to America After Success in Berlin

CHANGED conditions in Europe, due to the war, have caused the return to New York of a strong musical campaigner whom many New Yorkers believe the Metropolis should not have been permitted to lose. This is Sam Franko, the noted conductor and violin pedagogue, who until last season had been settled in Berlin.

Since his arrival in New York he has refrained from engaging in public work except for last spring's Bach concert, at which he conducted, and in which Ernest Hutcheson and Ossip Gabrilowitch played. His services have been in demand for arranging and editing music for the violin and for orchestra, but, at the solicitation of many of his old pupils and many who might have been his pupils in Europe, he has decided to devote a large part of his time from now on to violin instruction. To this extent, then, the war is not an unmixed evil.

### His Early Services

Until he departed for Berlin, five years ago, Sam Franko was an integral part of our musical structure. As a youth he studied violin with Joachim, Vieuxtemps and other European masters, and was associated in public appearances with many men whose names are household words to-day. His success in America was immediate, and in his tours with the Thomas Orchestra, the Mendelssohn Quintet Club of Boston, and other organizations, he became known to music-lovers throughout the United States. He settled in New York and many violinists who were content to equip themselves for artistic endeavor without traveling to Europe for the elusive atmosphere which that continent offers, but does not always deliver, received from Mr. Franko the instruction that equipped them for the prominent positions which they now hold. Besides training professional violinists,

much of Mr. Franko's time was devoted to orchestral concerts and chamber-music concerts.

It was under his bâton that such artists as Casals, da Motta, Dolmetsch, César



Sam Franko, Noted Violin Pedagogue, Who Has Returned to America After Extended Success in Berlin

Thomson, and Gregorowitch made their initial appearance before an American public. His programs never failed to present departures from the conventional. His concert platform was a forum for the expression of new musical ideas. The same idealism that prompted him to present new men and new works turned him toward the old masters with a view to correcting certain false notions that grew up about them.

The average American music lover was *au courant* with the conventional repertory of Beethoven, Mozart and the other giants. He had been educated to believe that these works must be performed in large auditoriums by large orchestras. Franko went back to sources. He discovered that there was much music by these masters (and by some who were merely names in the history of music) which diminished in its effectiveness as the size of the auditorium and numbers of players increased. He decided to present these obscure or hidden works in such surroundings as those for which their composers had destined them. He established what may be called the *théâtre intime* of music, and for a number of years he gave charming and novel series of concerts of old music, during each season.

### Formed American Symphony

For a number of years his organization was known as the American Symphony Orchestra, the title arising from the fact that when it was formed a necessary requisite for membership was American birth. It was not a narrow chauvinism that prompted Mr. Franko to establish a barrier for foreigners, but rather a desire to demonstrate, at a time when practically every orchestra was composed largely of foreigners, the potentiality of

native talent. The situation has changed so materially in the last twenty years that the young people of to-day can scarcely realize the importance of what Mr. Franko did then.

Five years ago Mr. Franko decided to accept an offer to teach the orchestra class and the advanced class for violinists at the Stern Conservatory in Berlin. Even in that city, where there is a concert every hour of the day and night, and where, as we are sometimes led to suppose, the street sweepers whistle Bach fugues while at work, his concerts of old music drew discriminating audiences and elicited from public and critics commendations of a sort that had not previously been bestowed upon Americans. His viola concert given in conjunction with Arthur Schnabel and Carl Flesch was an event that aroused the musically blasé Berlin public. And that same public "took notice" when, with the orchestra class of the Stern Conservatory, Mr. Franko gave a program of Liszt compositions, another of Beethoven and another of Brahms.

The violinists whose art he has moulded are among the current successes on European concert platforms. These include Meta Fromm, Margaret Wiesand, Emil Kornsand, concertmaster of a large German orchestra until called to the colors, and Popovici, who, too, by the way, is doing service, but in the Roumanian army, and who has been decorated by the Queen of Roumania. Emily Gresser and Fredric Fradkin, Mr. Franko's pupils, are becoming well known to American concert audiences.

### Winifred Christie, Pianist, Expected from Europe This Week

Winifred Christie, the Scottish pianist, whose recitals in London, Berlin, Paris and other European capitals have been features of recent seasons, is expected to arrive in New York from Europe this week. The first American tour of this attractive young artist, whose pictures recall the youthful Ellen Terry, will be directed by the Musicians' Concert Management, and Miss Christie's début will take place at Aeolian Hall, Nov. 17, when she will be heard in recital.

### Schelling Opens Oberlin Series

BERLIN, OHIO, Oct. 15.—The first artist recital of the course at the Oberlin Conservatory of Music was given last Tuesday evening by Ernest Schelling, the eminent American pianist. Mr. Schelling's program included the C Major Fantasia by Schumann; the Padewski Variations and Fugue, Op. 11; two nocturnes, a mazurka, two études and the A Flat Polonaise by Chopin, as well as a number of modern numbers. Mr. Schelling was received enthusiastically by the large audience of faculty and students.

Carl Ehrenberg, the director of the Lausanne Orchestra, has completed a three-act opera entitled "Annelise," based on one of the Andersen tales.

## JOMELLI HEARD IN PORTLAND BENEFIT

Sings for Salvation Army Fund—  
Programs of Marion Bauer  
and Dent Mowry

PORTLAND, ORE., Oct. 9.—On Thursday evening Mme. Jeanne Jomelli, who has opened a studio in Portland, gave a concert for the benefit of the Salvation Army fund, a charity in which the late Rose Bloch Bauer was interested and in which she made her last public appearance a year ago. Mme. Jomelli was in excellent voice and the program was an exceptional one. German, French and English songs were given with equal charm. Three numbers were of special interest, as they were compositions of Mrs. Ralph C. Walker, Mrs. Carmel Sullivan Powers and Mme. Jomelli and represented our own Portland composers, of whom we are justly proud. Constance Piper was the accompanist and her splendid playing won her a distinctive share in the honors accorded. She is a brilliant pianist, but at no time did she fail in sympathy and adaptability to the singer's moods.

The opening program of the MacDowell Club was devoted to the compositions of Marion Bauer, who gave a delightful talk to the members. The attendance of the club has so increased that new quarters were necessary and the management of the Benson Hotel kindly tendered the Crystal Room, which is an ideal place of meeting.

Dent Mowry, who recently lived in Paris, appeared in a musicale at the home of Mrs. H. C. Wortman last Thursday, when about one hundred invited guests were present. Mr. Mowry is one of the best pianists heard in Portland and he and his charming wife are making many friends during their stay here.

Hartridge G. Whipp gave a most interesting lecture-recital before the Women's Club on Friday. Mrs. Whipp proved a delightful accompanist.

The first meeting of the Treble Clef Club, of which Mrs. Rose Coursen Reed is the choral director, was held on Thursday.

Two important additions have been made to the faculty of the Northwestern School of Music—Joseph Tignano of Naples and George Seymour Lennox of New York.

The faculty of the Irvington Music School, a recent organization, gave two interesting recitals last week. Those participating were Ethel Elliott, pianist; Sue Frith, soprano; David P. Nason, violinist; Charles Duncan Raff, cellist, and Icilio Miccoli, flutist. H. C.

The Dresden Court Opera will have the première of "The Three Tailors of Schönau," a new opera by John Brandt Buys, this season.

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## WHAT IS A MUSIC SCHOOL?

What Is Expected of It: Artistic Wisdom or Technique and Tradition Only?—Basis of a Standard  
—Challenge of the Present to the Schools

By ARTHUR FARWELL

THE casual visit of an artist to an exhibition of the work of pupils of the art school which he had attended in earlier years has been the cause of a controversy which has raged for some two months, and still rages, in the columns of the New York Times. Interested in observing the degree in which the school had kept pace with the advance of art, and perhaps with the recent phantasmagoria of the art world which braver souls are willing to urge as "progress," the artist visited the exhibition in question.

What did he see? Nothing but the same old array of drawings from casts and other objects, the dull vista of the same old lifeless technical studies, which he knew of yore. It was the same in color as with the pencil. No intimation did the exhibition yield of the stupendous fact that a Monet, a Manet, a Degas had shattered the older order, that the eyes of the world are now transferred from the products of an earlier tradition and régime to a strange new world of art created by Post-Impressionists, Symbolists, Pointillists, Futurists and Cubists. The artist, in the letter which he wrote to the Times calling attention to the circumstance, held no brief for the later madmen of art; he was concerned merely with pointing out, and deploring the fact, that the art-school, a representative and

highly esteemed institution, had not "progressed."

The writer of the letter was challenged at once by some one who declared that the time-honored fundamentals of good technique are all that an art school can or should be expected to teach—that the way of art development, as to its spirit and its various tendencies in the present, is a matter which concerns the individual artist alone. Here the school may not interfere. The first writer then found champions, both those who would bring the schools "up to date" and those who held that the art school should uphold the highest standards of traditional principle and save the youthful artistic navigator from stranding on symbolic shoals or from shipwreck on cubic rocks. Finally academicians and futurists fell to calling names and breaking heads, and while the controversy has reached no conclusion, and will reach none, it has served to show how very much alive the subject is.

This issue of the schools of drawing and painting applies equally to the music school. It applies particularly at the present time when the well-nigh universal and uniform musical ideal of fifty years ago, and which represented little beyond the growth and musical supremacy of a single nation, has given way to as many confused and antagonistic ideals, as many separate centers of national influence, as the world of painting presents. And while newspaper controversialists of the tone world are as little likely as those of the color world to come to any agreement, the individual guiding head of any music school can come to conclusions within himself as to the extent to which his school shall undertake to influence both the artistic training and character of its pupils. In fact, the amount and quality of thought and corresponding action which such a head devotes to this subject will determine the essential character and influence of his school, and its "color" (to place a further strain on an already much overworked word) as seen by the world at large.

### School's Relation to Pupil

The argument that a school of musical art has no part with the pupil beyond teaching him the traditional fundamentals of technique should receive short shrift. Such a position will be taken only, on the one hand, by the money-changers in the temple, who seek gain through the teaching of music without the expenditure of thought and labor necessary to the attainment of serious musical knowledge and ideals; and, on the other, by proud, headstrong and shallow artists, who have much to say about the liberty of the individual, and who do not want their aberrations and extravagances interfered with by the intruding hand of wisdom.

The first of these types is disposed of at once by its rank materialism. The country is overrun with music "schools" which consist of nothing but a few rented rooms, a few teachers of less initiative than the "director" who hires them, and an account book. On the purely material plane of technique they may accomplish something in the great welter of human activity, but no one pretends that they touch the sphere of artistic purpose and ideals. As to the other type, its argument wields a subtle sophistry capable of working harm to the immature. It is highly flattering to a young artist, whether creator or interpreter, to tell him that his unfettered impulse is the only guide he requires, that he should brook no interference with his artistic liberty from any school. And when we reflect what most music schools are, with their materialistic Baal-worship of technique on the one hand and their dusty and academic ancestor-worship on the

other (often merely a pharasaical cloak to lend them, in their acclamation of the masters, an air of artistic sanctity), our emotions of forgiveness for those who would repudiate such an influence well to the surface and overflow.

### Spiritually Criminal Idea

The idea that education in art should be restricted wholly to the material plane, i. e., to technique, is as stupid as it is spiritually criminal. Parents even of the commonest stamp do not merely teach their children to walk, eat, drink and clothe themselves, and so send them into a world where a vast amount of wisdom of other sorts is required to enable them to avoid shipwreck. Even the simplest folk, at the bottom of the scale of practical wisdom and morality that mounts, in its upper reaches, to a Marcus Aurelius and an Epictetus, have and transmit from generation to generation that wealth of fundamental educative wisdom of which Sancho Panza was the supreme adept—the saws and proverbs of the people.

And so the artistic parents of the young, namely, their teachers of art, are culpable if they do not transmit to them as much of artistic wisdom as they can themselves command. We do not find the great creative souls of the world floundering about in a foggy sea where nothing is perceptible beyond the tossing waves of their own creative emotion. They have given themselves location and direction in the first place by observing the great souls and world-ideals known to the ages which preceded them, and by determining their own relation to what had gone before.

Beethoven, creative and forward-looking as any man that ever lived, yet kept before him for his guidance an inscription from the ancient temple of Isis. His last symphony is not a bid for fame through striking novelty (though new enough it was!), but a new musical reflection of that proclamation of human brotherhood which two thousand years ago laid the foundation of our present era. Wagner created his final character, the consummation of his artistic thought, Parsifal, not out of shallow impulse and the effort to be original or astounding, but through deeply reaching into those two inexhaustible wells of creative

thought and emotion—the lives of Buddha and Christ. Nor did these great musician-seers strive less to sum up the musical wisdom of the past than the spiritual. What Palestrina, Bach, Handel, Mozart had contributed to musical art, both technically and ideally, they understood and employed, making all their knowledge and wisdom subservient, however, to their vision of music as a living art in the present, and not merely as a great tradition to be remembered and imitated.

### Standard of Viewpoint

If such, then, is the outlook of the great musical minds that we revere, if such is the very goal of musical art endeavor, is it not simple and sensible, and as mathematical as the fact that two and two make four, that our schools of musical art, which exist to point and lead the way to such high goals, should seek to elevate their viewpoint to the level of such minds? Can they afford to do anything less? What are we to think of a music school, an institution supposed to exist for the purpose of teaching the highest and truest principles of musical art, if its directorate remains silent on the great life and death issue of modern developments—if it teaches only technique and tradition, and leaves the deep living issues of the day to shallow and sophomoric conversations of pupils in hallways and eating-places of pseudo-Bohemianism? The mere calling of sharp attention to the standards of the great masters of a previous age, however much it may make for respectability in a school of musical art, avails nothing in the gaining of a constructive outlook and influence unless it makes definite use of the principles so learned in analyzing and estimating the conditions and ideals of the present.

The anomalous condition of our music schools of the present day arises chiefly from the fact that they do not regard music as a living art. They fall below the mental standards of the very masters whom they uphold as models; for while the schools look only to the past, those masters, assimilating the past, looked to the creative present. The unprecedented and extraordinary musical developments of the present are a challenge and a stumbling block to the schools of music. What are the schools to tell their pupils about these things? The directorate of a school of art is supposed to have more wisdom than its pupils. The music school of to-day is a mill, where it ought to be a mind—a void where it ought to be a voice.

True, you cannot tell a painter what to paint, a composer what to compose. But one may, indeed one must, impart horizon and principle to the adolescent mind. Is there, after all these weary ages, no such thing as human wisdom?

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## FROM TRUCK DRIVER TO OPERA STAR? A VOCAL EXPERIMENT

Milton Aborn Starts Five-Year Process by Which He Hopes to Transform Morris Hornfeld of the East Side into Morris Horn, the Noted Operatic Tenor—His Amazing Range

LAST Monday an experiment in evolution was begun by Milton Aborn. It is the evolution of Morris Horn from a truckman to an opera star. This young Roumanian Jew is the raw material to be used in the process; Mr. Aborn's is the guiding hand and the Aborn Classes for Operatic Training provide the laboratory for the experiment. As to whether the outcome of the venture will be gratifying, Mr. Aborn does not hazard a prediction. "It all depends," says he, "upon his intelligence."

It was related in MUSICAL AMERICA last week that young Horn (his name was Hornfeld before he became the subject of this experiment) had wandered by the Aborn school while discouraged over the loss of a job and had heard singing within; that he had proclaimed himself a singer and had asked to be heard, and that this hearing had resulted in his signing a five years' contract with Milton Aborn. By the terms of this contract, Mr. Aborn supplies the young man's training and up-keep, receiving in return one-half of his earnings during the period specified.

### Restless to Begin Work

After his first appearance at the Aborn school, the young truckman secured another job, but Mr. Aborn told a MUSICAL AMERICA representative one day last week that his protégé had grown restless while waiting for his musical training to begin. "He has already given up his job," said Mr. Aborn. "You see, he felt that he ought to get a Turkish bath and be manicured, so that he would be fit for his new surroundings."

"The other day Morris came to see me in his 'store clothes'—I mean he'd discarded his truckman costume—and he'd had his neck shaved all around the back. 'Why did you have your neck shaved like that?' I asked him.

"I wanted to be a credit to you," he answered.

"After this you just let the hair grow," I told him. "You look like a prize-fighter."

"Well I used to be a boxer at one time."

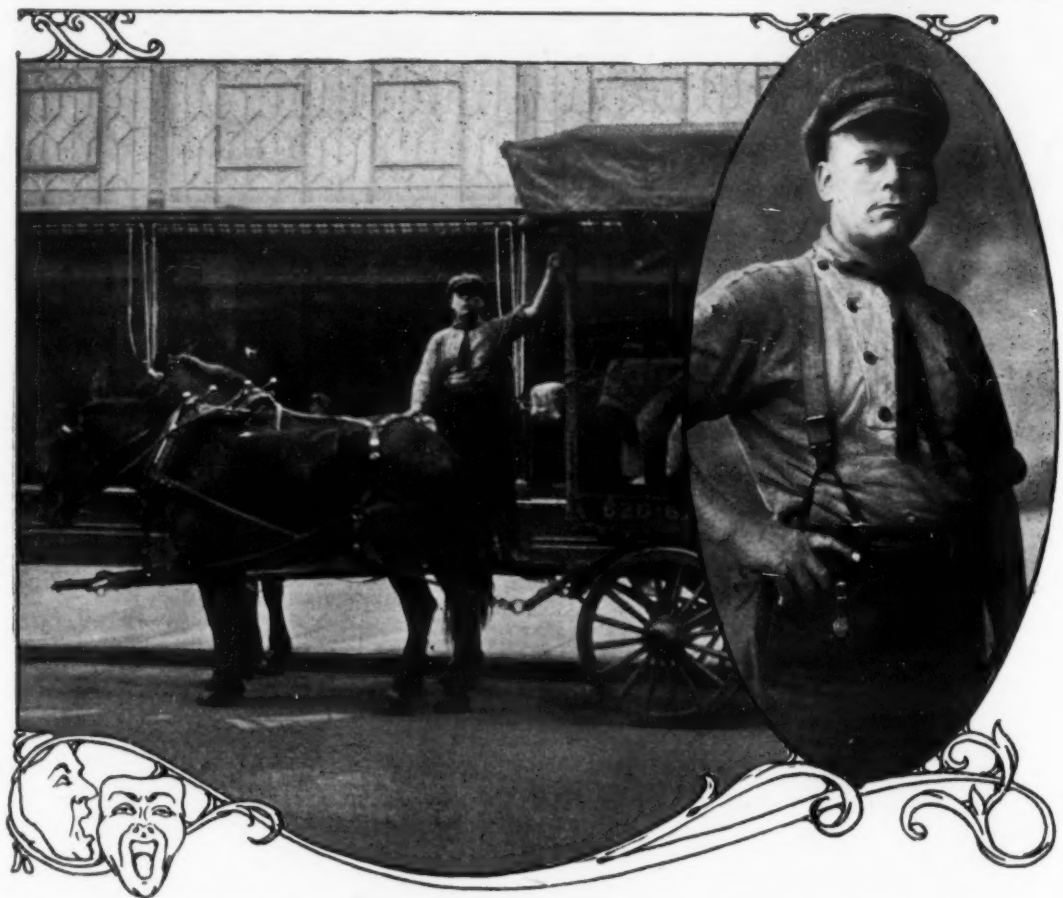
"You will see from this," commented Mr. Aborn, "that Horn is desirous of being gentlemanly, and he has, indeed, the instincts of a gentleman. He seems anxious to receive the necessary polish in the matter of speech, deportment, etc."

### From Low D to High A

"Vocally, he is remarkable in his range, which extends from low D to high A. Last Sunday afternoon a number of newspaper men came to hear him and after he had sung a song I ran him up the scale. The newspaper men were amazed at his high tones. We are starting him as a baritone, but I believe that he can be developed into a real tenor."

"His voice will be in charge of Mme. Alice Parker, who has a studio in the building and who first heard him sing. For his vocal training the credit will go to Mme. Parker. (In our classes we do not have anything to do with voice production—the pupil is supposed to have his voice placed when he comes to us.)

"Our coaches will start Horn on the Prologue to 'Pagliacci' and after that we'll give him the 'Evening Star' from 'Tannhäuser.' Fortunately he has some knowledge of languages. He can write Italian (picked up on the East Side) and



Morris Horn, Former Truckman, Whom Milton Aborn Hopes to Convert Into an Operatic Star

knows some German and a little French. Besides, he sang a number in English for us—'My Song'—and he sings songs in his native Roumanian. We'll start him with Italian and he'll sing the Prologue in that language.

### Too Much Breath

"He has the advantage of a good physique and actually too much breathing power. Too much breath and not enough control over it, so that it chokes him when he uses it. He told me, 'I believe I could hold a note for five minutes.' He also has a face capable of expression and a plasticity that should make him susceptible to interpretative training."

Do I think I can make him a success as an opera singer? I can't tell, as I've never had a case like this. But there's no reason why he shouldn't succeed (the possession of a good voice doesn't belong to any particular class), provided that he has intelligence. As I said before, it all depends upon how he uses his gray matter."

The entrance of Morris Horn into the Aborn Classes adds but an item to the energy of this institution, which impressed the visitor as a bee-hive of pedagogic activity. "We are doing such a 'land office' business," supplemented Mr. Aborn, "that we're now adding night classes." K. S. C.

## DUDLEY BUCK OPENS AN OPERA CLASS

Teacher to Be Aided in Work by His Artist Pupil, Allen Hinckley

DUDLEY BUCK, the New York teacher of singing, announces the inauguration of an opera class in conjunction with his regular classes, beginning Monday, Nov. 1. In his opera class Mr. Buck will have the able assistance of Allen Hinckley, the distinguished basso, who since he began his career some years ago has been a member of the Metropolitan Grand Opera Company, the Chicago-Philadelphia Grand Opera Company, and has been heard in Covent Garden and the leading opera houses of Paris, Hamburg, Bayreuth, South America and Australia. His connection with these opera companies has given him the true traditions of all operas. There will also be separate classes for languages, stage deportment, fencing and dancing. Everything pertaining to these classes will be under the personal supervision of Mr. Buck.

### Mr. Buck's Opera Career

Mr. Buck began studying to become a teacher about twenty years ago with Vannuccini, the celebrated voice teacher of Florence, Italy, with whom he studied for four years and also received instruction under Stockhausen of Frankfurt, Bouhy of Paris, and Shakespeare and Randegger of London, and for a short time with Jean de Reszke. During his student days in Europe Mr. Buck was heard in leading opera houses of Italy, Germany and England when he appeared in forty different leading rôles.

Mr. Buck returned to America in 1900 and appeared successfully with the Castle Square English Grand Opera Company in a season in New York and was also heard in this country for two seasons in over one hundred recitals throughout the West, Middle West and South, and in a number of festivals. He was one of the first recital artists to give a description of a song before singing it.

The demand for his services as a teacher became so great at this time that he decided to give up the operatic and concert platform and devote his entire



Dudley Buck, Prominent New York Teacher of Singing

time to a teaching career, which was the object he had in mind when he took up the study of the voice.

A number of his pupils are appearing successfully in the concert field: Marie Morrisey, contralto soloist at the Fifth Avenue Presbyterian Church, New York City; Wilfred Glenn, bass soloist at the Cathedral of Saint John the Divine and the Harlem Dutch Reformed Church of New York City; Enrichetta O'Nelli, soprano, who has made a number of tours with the Quinlan Grand Opera Company; Edgar Schofield, baritone soloist at Saint Bartholomew's Church, New York City; Katherine Galloway, soprano of the late Dippel Opera Company and many others. Allen Hinckley, the distinguished bass-baritone, is now and for some months been studying with Mr. Buck. All of these artists are now appearing successfully on the concert platform.

H. F.

### Gabrilowitsch Gives Recital in East Orange, N. J.

EAST ORANGE, N. J., Oct. 18.—Ossip Gabrilowitsch, the Russian pianist, drew a large audience to East Orange High School, when he appeared under the local management of Mrs. William S. Nelson. He performed the Handel E Major Variations, and the Prelude in F Major; the Scarlatti Sonata in A Major; the Bach Chromatic Fantasia and Fugue; the Beethoven Sonata Appassionata; Chopin's Nocturne in G Major; the C Sharp Minor Waltz and the C Major Étude;

the Rubinstein G Minor Barcarolle and Percy Grainger's "Shepherd's Hey." He was recalled enthusiastically and added Schubert's "Moment Musicale" and the Mozart "March a la Turque." G. A. K.

## ERIE PLANS TO RESUME ITS SYMPHONY CONCERTS

Popular Subscription Decided Upon to Solve Orchestra's Financial Difficulties

ERIE, PA., Oct. 15.—The fate of the Erie Symphony Orchestra, which has hung fire for some time, was definitely settled at a recent meeting held in the Erie Club, at which a number of prominent men were present. It was decided that Erie should have another series of four symphony concerts this winter. Those present at the meeting were Mayor W. J. Stern, who presided; Franz Kohler, director of the orchestra; Frank Connell, John Galbraith, John Curtis and Robert Chinnock.

It was agreed upon to meet the financial needs of the orchestra through popular subscription, which will begin at once, four concerts being given for three dollars. Enough of these subscriptions will provide amply for the orchestra's monetary obligations and put heart into the director and the musicians making up the organization, which Mr. Kohler has directed for two seasons with ability and signal success. The canvass for subscriptions will be begun at once and will be managed by Mrs. Cornelia H. Wright. The Board of Commerce and the Commercial Club have promised to unite with the others to help make the project a success.

It had been originally planned by some interested in the continuation of the orchestra to get ten guarantors, who would in turn get others, each to agree to take ten tickets, which they would either sell or pay for themselves. The idea, after it had been discussed, was found impracticable, as it might lead to placing the activities of the organization in the hands of a limited number of people and interfere with its development. Under the plans evolved at this meeting the orchestra will be what it should be—a people's organization, supported by popular subscription.

The concerts will be given in Park Opera House Sunday afternoons as follows: Dec. 5, Jan. 16, Feb. 27 and April 9.

## DEATH OF MRS. LA FORGE

Mother of Distinguished Pianist Passes Away in Alabama

Mrs. Gracia Taylor La Forge, mother of Frank La Forge, the distinguished pianist, died recently in Grand Bay, Ala., at the home of her daughter, Mrs. Ruth



The Late Mrs. Gracia Taylor La Forge, of Rockford, Ill., and Her Son, Frank La Forge, the Distinguished Pianist

La Forge Hall. Mrs. La Forge suffered a stroke of paralysis several weeks ago and her son went to her side, but believing her to be out of danger, returned a few days before her passing away. Funeral services were held in Rockford, Ill., in the Court Street Church, of which Mrs. La Forge had been a member for sixty years.

Mrs. La Forge was eighty years old and was born in Springfield, Vt. She leaves five children—Mrs. Ruth La Forge Hall, who is a charter member of the Mendelssohn Club of Rockford, Ill.; Mrs. Belle Tuite of Janesville, Wis.; John T. La Forge of Rockford; Charles S. La Forge of Washington and Frank La Forge.



## ST. LOUIS HAS MUSIC WEEK OF REMARKABLE BRILLIANCE

Throngs at Four Rabinoff Operatic Performances Make This Brief Season a Financial Success, and Start Definite Plans for an Opera House—Boston Symphony Returns after Twenty-Three Years' Absence and Crowds Huge Odeon—Special Lambert Murphy Recital and Club Luncheon for Kroeger

ST. LOUIS, Oct. 16.—The Grand Opera Committee of St. Louis has in the years of its existence brought to this city the Metropolitan, Chicago and San Carlo Opera companies, but in all of these there has never been the combined artistic talent that was exhibited by the Boston Grand Opera Company and Pavlowa Ballet Russe in their four performances here this week at the Odeon.

Starting last Monday night, they gave a novelty to St. Louis in Auber's "The Dumb Girl of Portici." The cast including Giovanni Zenatello, Felice Lyne, Georgi Michailoff, Thomas Chalmers and the incomparable Pavlowa as the "dumb girl," under the direction of Agide Jacchia, gave a fine performance.

Although not so big an audience attended on Tuesday night, the "Carmen" with Maria Gay and Riccardo Martin and full Ballet brought a new version of the stellar rôle and a performance of much merit. These two artists distinguished themselves with their excellent singing. May Scheider as *Micaela*, George Baklanoff as *Escamillo* and Alfred Kaufman, Belle Gottschalk, Fely Clement, Giorgio Puliti, Paolo Ananian and Pietro Audisio completed the cast. The original ballet in the last act was given by the entire corps de ballet, Mlle. Pavlowa and Alexander Volinine giving the solos. Mr. Moranzoni conducted.

### Japanese Girl's Triumph

Next in order of their productions, came the "Madama Butterfly" at the matinee on Wednesday and this will stand out alone as the "pièce de résistance" of the season. The very thought of a real Japanese *Cio-Cio-San* and Americans singing the rôles of *Pinkerton* and *Sharpless* brought out an enormous house, which bubbled with enthusiasm. The little Japanese woman, Mme. Tamaki Miura, gave a characterization of the title rôle in which there was a pathetic touch throughout the entire performance, and her voice, while not big, especially in the lower register was of the carrying quality, very clear and pleasing in tone. She was given recall after recall at the end of the second act and very wisely chose not to destroy the illusion by leaving the window at the rear of the stage and making her bows. In the last act her tragic acting marked a most complete knowledge of the work. Riccardo Martin sang the *Pinkerton*. His duets with *Butterfly* were a delight and his individual solos full of charm. Mr. Chalmers sang a convincing *Sharpless* and his scene with *Butterfly* in the second act was one to provoke the most profound respect for him as an actor. Paolo Ananian, Pietro Audisio and Elizabeth Campbell were also in the cast, and the orchestra was again under Maestro Jacchia. This was followed by a beautiful ballet, "Snowflakes," from Tchaikowsky's "Nut Cracker Suite."

### "Three Kings" a Sensation

Wednesday evening brought the sensation from a musical standpoint in Montemezzi's "The Love of Three Kings," in its première here. While a majority of the audience seemed to like it much, there were many who did not care for it. Certainly as a work of art it is the most interesting thing that has been done here in a long long time, and the work of the singers, with but one exception, was perhaps the most liked of any. Luisa Villani sang the *Fiora* and had an unusually hard task, as in her acting she was given wretched support by Zance de Primo, the tenor who was singing the rôle of *Avito* for the first time. His acting was clumsy, with absolutely no finesse and a seeming total lack of understanding of the part except in his solo in the last act over *Fiora's* dead body. This was the only place where his voice or acting appeared to advantage. He has a big tone, but unfortunately, it was ruined by his faulty execution. Perhaps his nervousness will wear off after a few performances. Mme. Villani was wonderful, both in her acting and singing. José Mardones sang the *Archibaldo* and George Baklanoff the *Manfredo*, this being the first appearance of both artists. They sang and acted with ease and the sonorous tones of Mr. Mardones were heard to

advantage in the long recitative in the first act. Pietro Audisio and Elizabeth Campbell were excellent in the smaller parts. Mr. Moranzoni worked wonders with the big orchestra. The opera was followed by an arrangement of Gluck's "Orfeo ed Euridice" for two voices, chorus and full ballet. It served to bring forth Phyllis Peralta, a new soprano, who sang beautifully in her aria and duet with Mme. Gay, who sang the *Orpheus*.

### Incorporate for Opera House

The committee announced that financially the season was a success and plans are now under way definitely for the exploitation and construction of a grand opera house. The plan is well along and the articles of incorporation were to-day filed with the Secretary of State at Jefferson City. Just what financial plan will be pursued is yet a con-

## OPERA AND CONCERTS FOR MME. DORA DE PHILLIPPE

Besides Season with Campanini Forces,  
This Soprano Is to Specialize in  
Costume Recitals



Photo Matzene, Chicago

Dora de Phillippe, Talented Soprano Engaged for Chicago Opera Company

DORA DE PHILLIPPE, the talented soprano, has been engaged for the ten weeks' season of the Chicago Grand Opera Company, and will be heard in leading rôles.

Mme. de Phillippe will also be heard in concert before and after the Chicago Opera season and during her spare time while the opera season is on, when she will make a specialty of costume recitals, giving folk songs of the different nations, including the Watteau and Mozart periods and the old German. Her programs will also contain compositions of the old English and modern American composers. She will also appear in joint recitals with a well-known pianist.

Mme. de Phillippe's name is not a new one to the American musical public as she has appeared in this country a number of times, not only in leading operatic rôles, but also in many successful concert appearances. She has sung with the National Grand Opera Company, the Henry W. Savage Opera Company and the Tivoli Grand Opera Company, in concert with Bessie Abbott, Luisa Tetrazzini and other prominent artists and in festival appearances in Nashville, Memphis, Dallas and other cities throughout the country.

Mme. de Phillippe is a clever linguist, having at her command Italian, French, German, Spanish, Hungarian, Bohemian and English.

lecture but full announcement will be made in these columns.

For the first time in twenty-three years, the Boston Symphony Orchestra appeared in the city last Saturday night, at the Odeon, before a capacity audience. It is doubtful whether there has ever been assembled in this city a more enthusiastic or appreciative audience to listen to symphonic music, and it was treated to a program of unusual interest and variety. Dr. Karl Muck led his orchestra of one hundred men with an influence that was inspiring, and if such a thing as a perfect rendition could happen, surely the program of Saturday night was an evidence of the fact. The numbers were Beethoven's "Eroica" Symphony; Liszt's symphonic poem, "Hungaria"; Wagner's "Siegfried Idyl," and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

The concert was under the auspices of the St. Louis Symphony Society, but was under the direct supervision of Elizabeth Cueny, who will handle all of Mr. Ellis's attractions here during the coming season.

In honor of Ernest R. Kroeger and the initial "Musical Saturday" at the City Club, the eminent composer appeared before that organization at luncheon to-day in a short address and in the performance of seven of his own compositions, including: "Elgeria," "Moment Musicale a l'Espanol," "Dance of the Elves," an American group comprising "March of the Indian Phantoms,"

"The Lowly Ranchman" and "March of the Pioneers," the latter by request. He was assisted by Mrs. A. I. Epstein, soprano, who sang a song group, accompanied by Mr. Epstein. It was a delightful occasion.

### Symphony Plans

The Symphony Orchestra has announced its first tour which will take place the third week in November. It will include Urbana, Ill., Lafayette, Ind., Hannibal and Columbia, Me., and Jacksonville, Ill. Mr. Mack is scheduled to arrive here on Oct. 23, and rehearsals will start on Nov. 1.

A short recital that many would have given much to attend took place at the Jefferson Hotel last Tuesday night, when Lambert Murphy, the young tenor, formerly of the Metropolitan Opera Company, sang a program at the banquet of the American Meat Packers' Association. It was the first time the association had ever held a convention in the West and Mr. Murphy delighted the guests with his excellent voice. He confined his numbers to songs in English outside of an aria from "Faust." Ernest R. Walker accompanied him.

Clara Wüllner, the talented pianist of this city, has announced that for the coming season she will be under the management of the New York concert-manager, Mrs. Herman Lewis. She has already been engaged for several private recitals and concerts in the Central West. H. W. C.

## BENNYAN'S KALEIDOSCOPIC CAREER

Newsboy, Sculptor, Art Collector  
and Opera Star, a Few of  
Baritone's Rôles

PHILIP BENNYAN—boy singer, newsboy, sculptor and art dealer, now a prominent operatic baritone. Such are the steps of this singer's rise. This season concert audiences will hear Mr. Bennyan, under the management of Ottokar Bartik, who is also managing Mme. Destinn's tour.

Mr. Bennyan comes from an aristocratic Armenian family, whose members have been sculptors, inventors and musicians. He relates:

"I came to America as a boy of seven with my mother and sisters eighteen years ago. My home is in Pasadena, Cal., and I am happy that I am an American."

As a boy Philip sold papers on the streets of Los Angeles to "keep busy" after school hours. At the age of twelve he spent his spare time in carving and sculpture, his father's profession. Finishing school, Mr. Bennyan made deep study of Oriental art and antiquities and became an expert collector and lecturer. But the call of the operatic stage was a dominating one for Mr. Bennyan.

He has been a pupil of Maestro Fernando Tanara, who took him to Italy. After a short career in Italy, appearing last December in leading opera houses in important rôles such as *Figaro* and *Rigo-*



Philip Bennyan, Prominent Operatic Baritone

letto, he was brought to America by the late Signor Lambardi and his successes were instantaneous in twelve rôles that he sang in the principal Pacific Coast cities. Mr. Bennyan has at his command more than twenty operatic rôles. Besides, he has sung successfully in concert in America and Europe.

## MISS CHEATHAM IN ERIE

Large Audience Keenly Delighted with  
Her Charming Program

ERIE, PA., Oct. 14.—The many who gathered at Masonic Temple here, on Oct. 9, to hear Kitty Cheatham's program, were amply repaid. The noted *diseuse* fairly took her hearers by storm. Her program, of course, was as individual as is her method of presentation. She invested the folk-lore of many nations with delightful significance.

Her authoritative interpretation of negro music found warm response, and the Mother Goose rhymes proved fascinating. She was encored throughout the program and added extras in generous proportion. Miss Cheatham's sketches of her numbers and their derivation and meaning proved not the least delightful part of her offering. Lucretia Biery Jones lent her effective support at the piano.

### Opera Singer Weds Violinist

Margaret Bryson Tibbs, a violinist who has made frequent public appearances, and Earle S. Transue, a singer known professionally as Earle Ceasero, were married on Oct. 9, at the bride's home, High Point, Saddle River, N. J., according to announcement made this week. Mr. Transue's home is in Allentown, Pa. He sang for some time with the Pacific Coast Opera Company.

## MME. VAN DER VEER'S CHOICE

Singer Gives Her List of Favorites by  
American Composers

MUSICAL AMERICA has received another response to its query as to the favorite American songs of various artists—in addition to those published last week. It is from Mme. Nevada Van Der Veer, the prominent mezzo-contralto. Her list of ten favorite American songs is as follows:

"Cry of Rachel," Salter; "Morning," Speaks; "Only of Thee and Me," Bauer; "In Fountain Court," Russell; "Remembrance," MacFarlane; "The Cross," Ware; "My Liddle," Thayer; "Beloved," Ward-Stephens; "Chanson du Vent," Schleider; "From the Depths," Ray Miller.

The addition of Mme. Van Der Veer's selections to those already published would bring two more songs within the list of those which received four or more votes—"Only of Thee and Me," by Marion Bauer, and "The Cry of Rachel," by Mary Turner Salter, each of which now has four votes.

Gustav Brecher is the musical director of the Cologne Municipal Opera again this season.



## MELBA SINGS TO BIG AUDIENCE IN BOSTON

A Striking Demonstration of the Diva's Artistry—Beatrice Harrison's Success

BOSTON, Oct. 18.—Mme. Melba's concert which took place yesterday afternoon in Symphony Hall, was so well attended that the auditorium was packed to its limits, including those who stood in the aisles and sat upon the stage. Once more the singer's art aroused the utmost enthusiasm. She was assisted by Robert Parker, baritone, and Beatrice Harrison, 'cellist. Mme Melba sang the "Mad Scene" from "Hamlet," Air from "Louise," "Addio" from "La Bohème"; "Chanson Triste," Duparc; "Chant Venetian," Bemberg; waltz song, "Se Seran Rose," Ardit. Among her encores were the "Serenata" of Tosti; "John Anderson, My Jo"; "Down in the Forest," Landon Ronald; "Auld Lang Syne," and several others.

In a published interview, which appeared on the day of her concert Mme. Melba predicted that the day of the great singer had not passed, even in favor of so-called "dramatic interpretation." She said that there was a temporary dearth of great singers, of those with great voices and a genuine mastery of the art of song. She added that when the next great singer appeared the public would flock to her standard as eagerly as it flocked to the standard of a Malibran or a Patti. Her own concert was indeed an illustration of her words.

No one need claim for Mme. Melba that her voice is still in its prime. Such a claim could not be sustained, but the middle and lower registers of this voice are still incomparable, apart from other voices, and even if the beauty of tone in these registers were less conspicuous than it is, the singer's audiences would probably be large, for aside from her natural qualifications Mme. Melba is to-day a very great artist. The manner in which she made the most of her resources yesterday and covered up with art the deficiencies that time had caused was in itself a lesson to the thoughtful, and her dramatic interpretation of the music from "La Bohème," even of the outworn music of Thomas, as well as the beauty and the opulence of tone, the purity of intonation, and the perfect phrasing shown in such songs as those by Duparc and Tosti, made the concert memorable. The people indeed did not have to be told of this. They understood and they welcomed the artist royally.

Miss Harrison is surely one of the most admirable artists of the 'cello known to the American public. The opening performance of the grateful "Cello Sonata of Valentine" was indeed one of the most important features of this concert. Miss Harrison's finished technique, her beauty of tone, her superb control of this tone, whether in sustained or bravura passages, in fortissimo or pianissimo, made the 'cello, for once, a solo instrument which has a legitimate place as such on a concert platform. Other pieces which Miss Harrison played were "Chant du Menestrel," Glazounov; Berceuse, Rimsky-Korsakoff; Irish Reel, "Silver Tip," Esposito.

Mr. Parker sang songs by Schubert, Strauss and Tchaikowsky. His performances were disappointing, both in regard to his manner of employing a voice of considerable inherent beauty and his interpretation. He was happiest in his singing of Strauss's "Traum durch die Dämmerung." Mr. Parker has been successful as a member of Henry Savage's "Parsifal" company, but those who are successful in grand opera are not invariably successful in a concert hall. After the concert the audience remained for some time, recalling the prima donna and her associates.

O. D.

### Blanche Goode, Pianist, in New Hampshire Recital

Blanche Goode, pianist, who is a member of the faculty of Smith College, gave a highly successful recital recently at Lisbon, N. H. Miss Goode made an excellent impression through her playing of Schumann's "Scenes from Childhood," Mendelssohn's Prelude and Fugue in E Minor, Chopin's E Minor Sonata, the Gavotte of Gluck-Brahms, an Etude by Alexander Lambert and Leschetizky's "Arabesque" and "Octave Study."

## RENÉE LONGY AND PUPILS DEMONSTRATE ARTISTIC RESULTS OF DALCROZE METHOD



No. 1, Renée Longy and a Pupil; No. 2, Miss Longy; No. 3, Miss Longy's Children's Class in Rhythmic Gymnastics

BOSTON, Oct. 16.—Mlle. Renée Longy, a faculty member of the Longy School, this city, and the only teacher here of the Jacques Dalcroze Method of Rhythmic Gymnastics, gave a demonstration of this art recently in Medfield, Mass., before a large and fashionable audience. The affair was given in the beautiful garden of the Charles Sergeant estate, which lent a perfect background for the exercises. Miss Longy was assisted by pupils from her summer classes.

The eight little children, as shown in the photograph, opened the program. They were: Anne Stockton, four and a half years; Master Quincy Thorndike, five years; Eleanor Perry, five years;

Maria Brown, five and a half years; Mary Hopkins, five years; Miss Rose and Master GeMoyus, six years, and Louise Hopkins, six and a half years. This class of little tots gave the elementary exercises of the method, such as the beating of the arms in two, three and four time and walking dotted and whole notes.

More advanced work in the technique was presented by Rosamund Sergeant, one of the hostesses of the occasion, and Miss Stagnaro.

Miss Longy herself gave the plastic and rhythmical interpretation with perfect musical precision and charming effect. The pieces chosen were Handel's Largo, Prelude in G Minor, Chopin; "Moment Musical," by Schubert; "Ave

Maria," by Gounod, and the First Prelude of Bach.

The assisting artists were the Misses Jewell, Marshall, Bonnell, Brandegge; Mr. and Mrs. Calleric, violinists, and Heinrich Gebhard, pianist. It was a most interesting and delightful performance, and it carried conviction of the remarkable mental and physical results for both children and adults which can be obtained from the study of Rhythmic Gymnastics.

## MEHANS OPEN NEW STUDIO IN SUBURBS

Program by Prominent Artists Inaugurates "Cliffcrest," at Yonkers

Mr. and Mrs. John Dennis Mehan formally opened their suburban studio-residence, Cliffcrest, at Yonkers, N. Y., on Oct. 15. This Mehan Studio Manor is an adjunct to the vocal studios which the Mehans still maintain at Carnegie Hall, New York. The inaugural event brought together a brilliant gathering. Mr. and Mrs. Mehan's country place is charmingly located, being set far in from pedestrian haunts and surrounded by carefully cultivated lands. Some fifty of their friends, including many prominent musicians, were regaled with exceptionally choice musical offerings. The program, a short one, was informally presented by such artists as Mary Jordan, the contralto; John Barnes Wells, tenor, and Gwilym Miles, the genial baritone. Miss Jordan was in splendid voice, and, moreover, was evidently so inspired by the occasion that she gave an unusually good performance. She sang Mrs. Beach's "My Star" and Jean Paul Kürsteiner's "Invocation to Eros" with such warmth and wealth of dramatic expression that her auditors gave vent to their delight in unequivocal fashion.

It so happened that Mr. Wells had given his first New York recital on the evening preceding the event under consideration. His incorrigible generosity led him to offer a cycle by Frank Harling. It is generally known that Mr. Wells infuses much artistry into his offerings. Such was the case this time. Even though the recital of the previous evening had left his voice a bit fatigued, he won his hearers through the polish and penetration with which he sang these pretty but unimportant songs.

Gwilym Miles is another artist who carries about a reserve supply of artistry.

His handling of the "Pagliacci" Prologue merits a generous amount of praise. The audience evidently appreciated the baritone's singing. Mrs. Mehan accompanied the artists and discharged her task splendidly.

Later in the evening several pupils of the host and hostess contributed pleasing numbers. B. R.

## RECEIVER NAMED FOR NEW ORLEANS OPERA

Association Unable to Meet Obligations and Friendly Suit Results

NEW ORLEANS, LA., Oct. 15.—Judge Frederick D. King, of the Civil District Court, to-day appointed Arthur D. Parker receiver of the French Opera Association, owners of the historic French Opera House in this city. The receiver is given full power of administration over the property of the association, that he may continue to carry on the business of the corporation until further orders of the court. The receiver was appointed as the result of a suit by a local firm for a very small amount as the association had declared by resolution that the corporation was unable to meet its obligations as they matured.

The recent storm damaged the Opera House about \$4,000, and the association not having the funds to make repairs, announced to the holders of the mortgage that the repairs could not be made and that it was ready to surrender the property. The suit was friendly in every respect and what effect it will have on any of the opera troupes now figuring on playing here this winter, remains to be seen.

Performances by the local opera company were discontinued when the war broke out, because of inability to obtain singers. D. B. F.

Since the outbreak of the war Vladimir de Pachmann has been living in England.

## MAUD POWELL IN BOSTON CONCERT

Violinist Aids Music School Settlement—An Exceptionally Fine Performance

BOSTON, Oct. 18.—Maud Powell, violinist, was assisted by Arthur Loesser, pianist, when she gave a concert for the benefit of the Boston Music School Settlement here last evening in the Tremont Theater. The program contained an unusual amount of serious music, but this did not detract even in the case of the uninformed, from the pleasure of those who attended. For Mme. Powell was exceptionally herself in her performances. She played with all of her wonted fire and color, with a technique which seemed to have been given a fresh polish during the summer months and with an intelligence as admirable as her other qualities.

The Seventh Concerto of de Beriot was a good "curtain-raiser." There followed the three last movements of d'Indy's remarkable Sonata for piano and violin, surely one of the greatest works of one of the greatest composers of the present day. This sonata was interpreted with respect and enthusiasm by the performers, and appeared to be thoroughly appreciated by the audience, although the music is of the most "advanced" type.

Other compositions played by Mme. Powell were a Praeludium and Fuga by Rust (and poor stuff at that, in the opinion of the writer) and pieces by Victor Herbert, Massenet-Powell, Percy Grainger and Edwin Grasse.

Mr. Loesser played pieces for the piano by Sgambati, Dacquin, Liszt and Brahms, in addition to the piano part of d'Indy's Sonata and accompaniments for Mme. Powell. He has a pretty tone and a fleet technique but could develop, perhaps, more masculinity and individuality of style. O. D.



## COULDN'T PLAY "BEETHOVEN" ON SUNDAY, EVEN IN A CHURCH

Pastor of Church of the Messiah Endeavors to Arrange for Free Performance of "Adelaide" but New York's Sunday Law Intervenes—Protests from David Bispham and Manager Johnston

When, as announced in *MUSICAL AMERICA* last week, the New York Sabbath Observance Committee forbade the performance at the Harris Theater of "Adelaide," the play in which David Bispham impersonates Beethoven, on Sunday, Oct. 17, the Rev. Dr. John Haynes Holmes, pastor of the Church of the Messiah, Park Avenue and Thirty-fourth Street, came forward with a proposal to arrange for a production in that church. But this, too, was not allowed. The trustees of the church asked an attorney to look up the law in the matter, with the result that the performance, which was to have been free to the public, had to be abandoned. The following statement was dictated by Dr. Holmes:

"Mr. Bispham and Mr. Holmes announce with great regret the withdrawal of the proposed performance of 'Adelaide' at the Church of the Messiah Sunday afternoon.

"In spite of their best endeavors the technicalities of a ridiculous law were found insuperable and the first performance of the play will therefore be given next Thursday afternoon (Oct. 21) at the Harris Theater.

"I bow to the law," Mr. Bispham added, "but I cannot see that it is just that a play like 'Adelaide' should be prohibited when in fifty theaters in New York there are regular performances every Sunday.

E. Francis Hyde, of the Sabbath Committee, said in defense of the committee's action, that a Sunday performance of "Adelaide" would establish a precedent which commercial theatrical men would use to promote performances on Sunday. It was contended that the question of place or of admission fees had no bearing on the matter.

R. E. Johnston, manager for Mr. Bispham, was highly indignant at the action of the Sabbath Committee. "Adelaide" was produced last Friday and Saturday night in Mount Vernon, N. Y., and it is said that one woman who had purchased tickets asked for the return of her money because she had heard that the play had been suppressed in New York as an immoral production.

"Can you believe that such reports could be circulated?" asked Mr. Johnston. In a letter to *MUSICAL AMERICA*, Mr. Johnston expressed himself as follows:

To the Editor of *MUSICAL AMERICA*:

Well, what do you think of it? We're stopped! And stopped by the New York Society (from giving "Beethoven," think of it—"Beethoven!") that permits every rotten vaudeville show on and off Broadway to run unmolested, with costumes, curtains, scenery and everything else. I once told the Gary Society they were a bunch of fakes because they let little boys under ten years without legs sell newspapers on the corner and stopped healthy, well-fed, well-taken-care-of boys from playing piano or violin only twenty minutes on the stage and receiving enough money to take care of the whole family.

I told the Society for Cruelty to Animals that they were a bunch of fakes and bluffs because they permitted one hundred horses to break their legs and slide down West Seventy-ninth Street. That really had an effect, and one thing came to a stop.

The Sabbath Society notified us and the Harris Theater that we could not present Mr. Bispham as *Beethoven* because it was a drama. This is the biggest nonsense in the world. The public wants to see Bispham as *Beethoven*. It is educational! It is high-grade! It is beneficial! Whereas the vaudeville shows are often degrading and the stepping stone to the rum shops and other joints that exist on Manhattan Island.

Are you and your paper going to stand for this?

We only made a simple announcement that Mr. Bispham would appear in "Beethoven" at the Harris Theater Oct. 17, and the house was sold out the next day. We are now obliged to refund all this money.

We can present Mr. Bispham (because we must have a theater) only on off matinees when most of the people, the intelligent and intellectual, or striving-to-be intelligent and intellectual are busily engaged earning their daily bread and they cannot possibly attend, much as they would like to see the *Beethoven* performance, because their time belongs to their employers.

I think this is the biggest farce of the farces we have and, God knows, we have enough of them! This is the biggest fake and bluff that we have to contend with.

I have never yet given anything in this city but high-class, high-grade concerts and performances. Nobody can say differently, and single-handed I propose to start a crusade against the vaudeville houses that will either close them up or put the Sabbath Society out of business.

Are you with me?

Very truly yours,

R. E. JOHNSTON.

New York, Oct. 12, 1915.

## CONTRALTO FÊTED ON RAILROAD TRIP

Marie Morrissey Entertained by  
Official as Result of Her  
Pittsburgh Success

MARIE MORRISSEY, the talented New York contralto, made such a decided impression on the first appearance of her week's engagement with the Russian Symphony Orchestra at the Pittsburgh Exposition that she was immediately engaged for the second week. As a result of her work there she has been booked for a number of appearances in Pittsburgh during the coming season.

Miss Morrissey, with Modest Altshuler, the conductor of the Russian Symphony, were entertained by Col. J. M. Schoonmaker, vice-president of the Pittsburgh & Lake Erie Railroad, in his private car, and had the unique experience of riding on the engine in a glass observation compartment and then being entertained at luncheon on board and acclaimed "president" of the road for the time being by the guests. What delighted her more than anything else was a corsage bouquet of lilies-of-the-valley and orchids, presented to her by the Colonel's chef.

One of the engagements due to the exceptional success which Miss Morrissey attained at the exposition was as soloist at the annual meeting and banquet of the Pittsburgh & Lake Erie Railroad Veterans' Association at the Fort Pitt Hotel, on Oct. 23. The general manager, Mr. Yohe, was so charmed with her work at the exposition that he desires to give the association members an opportunity of hearing her sing.

Miss Morrissey will also be heard in the following cities during the early part of the season, besides an extensive tour of the Middle West, now being booked by her managers, Foster & Foster: New York City, Nov. 7; New York City, Nov.



Marie Morrissey, Popular American Contralto

12; Maplewood, N. J., Nov. 18; Newark, N. J., Nov. 21; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5, and Providence, R. I., Dec. 17.

Marie Sundelius as Orchestral Soloist

Marie Sundelius has been booked for an appearance with the Philadelphia Symphony Orchestra, March 13. She sang recently at the Worcester Festival.

Four Organists Dedicate Instrument in Worcester Church

WORCESTER, MASS., Oct. 17.—Four organists played the new organ in St. Luke's Episcopal Church to-night at a dedicatory concert which taxed the seat-

ing capacity of the church. John W. Barrington, organist at All Saints; Leander R. Howe, St. Johns; Alfred H. Booth, St. Matthews, and George Dana, of St. Mark's, were the players. The choir and chorus sang under the direction of Mrs. A. A. Pelton. R. W. P.

### BALTIMORE GIRL'S SUCCESS

Miss Maas Chosen as Piano Instructor at Saratoga School



Photo by Bachrach

Marguerite Wilson Maas, Young Baltimore Pianist, Now a Member of Skidmore School Faculty, Saratoga Springs, N. Y.

BALTIMORE, Oct. 15.—Local musicians have been glad to learn of the success of one of their colleagues in being chosen, from a large number of applicants, to serve as an instructor at the Skidmore School of Arts, Saratoga Springs, N. Y., the successful musician being Marguerite Wilson Maas, pianist. Miss Maas has begun her duties at the school and reports an interesting number of advanced pupils. This call to Skidmore School came to Miss Maas just as she had prepared for a season of work in New York, prominent metropolitan musicians having taken a warm interest in both her playing and composition.

Among the recent work that has come from this young composer's pen are some unusual pieces for piano, which she has called: "Moment Joyeuse," "Moment Tranquil," "Fête Villageoise" and "An August Afternoon." Miss Maas has received most of her musical education at the Peabody Conservatory and from local musicians.

A number of concert engagements in New York, Baltimore and other cities have been booked by Miss Maas for the coming season. F. C. B.

Mme. Gadski's annual New York recital, in Aeolian Hall, Friday afternoon, Oct. 29, will be the prima donna's sixth appearance in the early part of the season, concerts having already been given by her in Des Moines, Sedalia, Mo., Omaha, Newark and Rochester. A tour to the Pacific Coast and the Northwest will follow. For her Aeolian Hall appearance Mme. Gadski will be assisted by Paul Eisler at the piano.

## TACOMA CHORUS PLANS XPANSION

Organization To Be Sponsored By Musical Club and Made a Mixed Chorus

TACOMA, WASH., Oct. 10.—Since Kreisler opened the season here with his remarkable recital under the local direction of Bernice Newell, in the Tacoma Theater this manager has announced three concerts, the first by Emmy Des-tinn, the second by the Kneisel Quartet and the third by Rosenthal.

The Ladies' Musical Club opened its twenty-fifth season of concerts Oct. 5 in the Commercial Club Assembly Room. Robert Weisbach, one of the veteran piano pedagogues of Tacoma, offered an original composition, "Les Sylphides," for small orchestra. The composition has considerable melodic beauty. Mrs. Bruce F. Morgan of Seattle, contralto, sang the "guest" numbers on the program. Her good singing style and splendid appearance gave much charm to the afternoon's program. The majority of the program was allotted to Mary Kilpatrick, piano pupil of a Boston teacher, and Leonard Hagen, a violin pupil studying in the same musical center.

The Tacoma Chorus of Women, organized by Jason Moore, to compete in the Welsh Eisteddfod at the San Francisco Fair this summer, and which carried off second honors, has decided to expand into a mixed chorus, and has petitioned the Ladies' Musical Club to sponsor it. This last-named club has stood for a quarter of a century for the best musical efforts in Tacoma and is looking forward in the next quarter-century to larger fields of influence. To support a big mixed chorus will necessitate some changes in the policy of the club, but the board looks with favor upon the proposition and undoubtedly will work out a solution.

The Saint Cecilia Club of Women Singers, Mrs. Laurence Dempsey president, held an opening musical tea in the assembly room of the Commercial Club on Friday afternoon, Oct. 1, and is preparing an active season of concerts. The club has engaged Charles Lagourgue as its director, for Frederick Wallis, who has acted as director of the club for several seasons, has moved to Kansas City. Mr. Lagourgue is conductor of the Standard Grand Opera Company of Seattle.

The Chorus of Women of the Ladies' Musical Club, Jason Moore, director, met for organization and first rehearsal in the Trinity Parish House, Wednesday, Oct. 6. New standards have been set for this season and examinations have been required of all members of the chorus. Through a weeding-out process the chorus is already 25 per cent stronger vocally than last season. This chorus, which numbers nearly all the leading soloists of the city, will give an elaborate choral production of "Spring" music in action and stage setting, combining æsthetic dancing and the Dalcroze eurhythmics with the singing of the chorus. The concert will be called "An Invocation to Spring." Grecian costumes will be used. J. M.

Included as soloist in the series of concerts for Utica, N. Y., scheduled to take place in the large Armory in that city, is David Sapirstein, the young pianist.

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## HARRISBURG SEASON OPENS

Mary Jordan and Ernest Hutcheson Win Favor in Joint Recital

HARRISBURG, PA., Oct. 17.—The artists' concert given by Mary Jordan, contralto of the Century Opera Company, and Ernest Hutcheson, pianist, as the opening number of the Wednesday Club, last Thursday evening in Fahnestock Hall, proved to be one of the most brilliant concerts given in the history of the musical organization. Miss Jordan delighted her audience with such numbers of "My Star," by Mrs. Beach; "The Grey Wolf," by Burleigh; "Long Ago," by Bailey, and "War," by Rogers, while Mr. Hutcheson played the "Marche Militaire," Schubert-Tausig; Sonata in B Flat Minor, Chopin; Moto Perpetuo, Alkan-MacDowell, and "Nacht und Träume," Schubert. The playing of Mr. Hutcheson proved him a true artist, and both he and Miss Jordan responded to a number of encores. A large audience attended the recital. Edith Evans was the able accompanist for Miss Jordan.

The concerts given Monday and Tuesday evenings by the Jean Tuttle Concert Company in the Fahnestock Hall, proved to be a most fitting opening for the musical season in the Capital City. The benefit concerts were given under the auspices of the Ladies' Auxiliary of the G. A. R. Besides Jane Tuttle, soprano, those included in the program were Genevieve Fodrea, violinist, and Ruth Klauber, pianist. G. A. Q.

### ARTISTS' JOURNEYS MERGE AT WICHITA IN DAY'S REUNION



Members of Two of Iris Pendleton's Concert Companies in Riverside Park, Wichita, Kan.

WICHITA, KAN., Oct. 18.—Two of Iris Pendleton's concert companies traveling in opposite directions met at Wichita, and spent the day driving over the city with Mr. and Mrs. Theodore Lindberg, conductor of the Wichita Symphony Orchestra, with which organization Marguerite Dunlap, the American contralto, had appeared as soloist at the first concert of the orchestra season on Sunday afternoon, Oct. 3.

Miss Dunlap created great enthusiasm with her Wichita audience, as has been reported by MUSICAL AMERICA. She spent the remainder of the week in recital in Kansas, and the above picture was taken while Miss Dunlap and her pianist, Emilie Goetze, were passing back through the city on their way to sing at San Antonio, Tex., Georgetown, Tex., and Hillsboro, Tex., from which place they return through Kansas and Illinois. Messrs. Otto L. Fischer, the American pianist, and Harry Evans, the London basso-cantante, were on their way to open the artists' series at the Agricultural College, Manhattan, Kan.

The picture was taken in Riverside Park in Wichita, and reads from left to right: Theodore Lindberg, Harry Evans, Otto L. Fischer, Mrs. Theodore Lindberg, Emilie Goetze, Marguerite Dunlap; sitting, Iris Pendleton.

Mabel Riegelman, prima donna soprano, will open a series of concerts throughout Texas at Waco, on Oct. 26.

### MILINOWSKI-CUMPSON TWO-PIANO RECITAL

Talented Musicians Win Favor by Presenting Unique Program in Buffalo



Marta Milinowski and Harry Cumpson, Who Gave a Well Played Two-Piano Recital in Buffalo

BUFFALO, N. Y., Oct. 16.—An interesting two-piano recital was given in the Twentieth Century Club Hall, Oct. 4, by Marta Milinowski and Harry Cumpson. These talented players have devoted much painstaking practice, extending over a long period, to this work, and their musical sympathy has developed to a degree that makes their playing most satisfactory from both the emotional and intellectual points of view. Their numbers were Brahms's Variations on a Theme from Haydn's Choral of St. Anthony; Concerto C Major, Bach; Fantasie, Op. 5, Rachmaninoff; Suite, No. 4, Op. 62, Arensky. Steadiness of rhythm and discreet use of the pedal combined with a variety of tone color that was admirable, brought forth round after round of applause after each number, and the players were recalled again and again, and obliged to add encore numbers. There was a large audience.

It has been decided by the music committee of the May Music Festival that Pierné's "Children's Crusade" will be one of the chief choral works to be given. Already plans are under way to train a chorus of children's voices in the public schools of the city. Arthur Abbott, supervisor of music for the public schools, will have charge of this work, and this assures its efficiency. Meta Reddish, the American coloratura soprano, has been engaged as one of the soloists of the Festival. F. H. H.

### SPALDING IN BROOKLYN

Violinist Opens Season for Institute of Arts and Sciences

Before an audience that overcrowded the music hall of the Academy of Music, Albert Spalding, on Oct. 14, gave a program that aroused much enthusiasm and opened the season of the Brooklyn Institute of Arts and Sciences in an auspicious manner.

With a depth of emotional expression, the violinist maintained a high degree of technical brilliance. Handel's Sonata in D, Bach's "Sarabande," the first movement of Tchaikovsky's Concerto in D and Adagietto, arranged by the player, as an encore; Saint-Saëns's "Havanaise," the Brahms Hungarian Dance, No. 7, variations on "My Old Kentucky Home," also the work of Mr. Spalding, an encore; Mr. Spalding's own "Alabama," the "Prize Song" from "Die Meistersinger," Wagner-Wilhelm; Vieuxtemps's "Ballade et Polonaise," and, as final encores, Kreisler's "Liebesfreud" and Chopin's Second Nocturne comprised the program. The accompaniments were finely played by André Benoist. G. C. T.

Melanie Kurt Begins Her First American Concert Tour

Melanie Kurt, the prima donna soprano of the Metropolitan Opera House, left New York last Saturday for her first American concert tour. Mme. Kurt will be heard in many concerts and recitals before the opening of the Metropolitan. Her first appearance was in Buffalo, as soloist with the Russian Symphony Orchestra, Oct. 18.

Miltonella Beardsley, pianist, and her daughter, Constance Beardsley Eldridge, have returned to New York from their summer vacation at Garden City and the Adirondacks.

## MILWAUKEE SONG RECITALS

Christine Miller Heard in Phonograph Concert—Baritone's Success

MILWAUKEE, Oct. 16.—A novel feature of the present musical week locally was the private recital given by Christine Miller, contralto, on Tuesday afternoon, before a large invited audience at the Pabst Theater, when the noted American singer gave a program of duets, being assisted by her own voice as reproduced on an Edison phonograph. Miss Miller was roundly applauded after each number. She was ably assisted by Alexander Bond, violinist.

Another interesting event of the week was the recital given by Alexander Baas, baritone, at the Athenaeum Hall Friday evening. Mr. Baas sang an admirably chosen program of numbers, disclosing an admirably cultivated voice of good quality, and marked interpretative talents. Hans Bruening, director of the Wisconsin College of Music, furnished model accompaniments.

The first of a series of lectures on opera and the art of song to be given during the season, under the auspices of the Opera Association, was presented at the Gesu Auditorium, Wednesday evening. John Leicht was the speaker. J. E. M.

### UNUSUALLY ACTIVE SEASON IN STUDIO OF MR. HUBBARD



Arthur J. Hubbard, Prominent Vocal Teacher of Boston

BOSTON, Oct. 16.—Upon a recent call at the Arthur J. Hubbard vocal studios in Symphony Chamber this city, the local representative of MUSICAL AMERICA found conditions that are indicative of an unusually busy season. Mr. Hubbard and his assistants, Mrs. Hubbard, their son Vincent and Caroline Hooker, are as busy with their teaching duties now as they have been at the height of other seasons. The classes this year include students from well distributed points throughout the country, including a number even from Canada.

Mr. Hubbard has turned out a gratifying list of operatic, concert and church soloists, many of whom are busily engaged in the important musical events of this city and throughout the country. Charles Hackett, tenor, who returned from Italy during the past summer to continue his studies with Mr. Hubbard, has gone back to that country now to fill operatic engagements awaiting him there. Last season Mr. Hackett met with extraordinary success in opera in several of the foremost Italian musical centers. W. H. L.

Preparing New Decorations for Stravinsky Ballet

Leon Bakst, Russia's master-colorist, is preparing entirely new costumes and stage decorations for the fantastic Russian and Persian ballet, "L'Oiseau de Feu," for which Igor Stravinsky, the ultra-modern composer, has written the music. This information was received this week from Lausanne, Switzerland, by John Brown, business comptroller of the Metropolitan Opera Company. "L'Oiseau de Feu," with sixteen other ballets, will be performed at the Metropolitan Opera House and on tour by Serge de Diaghilev's Ballet Russe this season.

Leo Slezak has earned \$18,750 for the war charities in Germany and Austria during the past year.

### ALEXANDER RUSSELL AND ELOISE HOLDEN WEDDED

Music Dedicated by the Composer to His Bride Played as Prelude to Ceremony in Syracuse



Eloise Holden, Soprano, and Alexander Russell, Composer, Who Were Married Last Week at Syracuse, N. Y.

SYRACUSE, N. Y., Oct. 18.—A wedding of much social and musical interest in Syracuse was that of Eloise Holden, the soprano, and Alexander Russell, composer, pianist and conductor, who were married last Saturday evening at the home of the bride's parents, Mr. and Mrs. Willis A. Holden. The ceremony was performed by the Rev. James Empringham, rector of St. Paul's. Miss Holden was attended by her sisters, Mrs. Albert Freeman Hills, as matron of honor, and Helen Holden, as maid of honor. Faris Russell of New York was his brother's best man.

The music for the ceremony consisted of organ numbers played by Prof. Harry L. Vibbard, of the Syracuse University music faculty. Preceding the ceremony Prof. Vibbard played two songs composed by Mr. Russell and dedicated to his bride.

The young couple will spend their honeymoon in the East, and after Dec. 1 they will be at home at 158 West Ninety-fifth Street, New York.

### Increased Choral Activity in York, Pa.

YORK, PA., Oct. 17.—Increased interest is manifested among the members of the York Oratorio Society and the Schubert Choir looking forward to the 1915-16 season. It is probable that there will be two spring concerts, one to be given by each of the musical organizations. An important meeting of the board of governors of the Oratorio Society was held last Thursday evening. J. Fred Wolle of Bethlehem is the conductor of the York Oratorio Society, and Urban H. Hershey, conductor of the Schubert Choir. G. A. Q.

Fairman Orchestra and Popular Soloist in Providence Concert

PROVIDENCE, R. I., Oct. 14.—Chief interest during the past week centered in the third Sunday night concert in the Strand Theater course. Mr. Fairman's orchestra was heard in a varied program skillfully arranged. The orchestra was most ably assisted by Mrs. Evelyn Cook Slocum, contralto, and Loyal Phillips Shawe, baritone. G. F. H.





Martha Atwood-Baker of Boston will be the soloist at the first concert of the Worcester Symphony Orchestra, Nov. 18.

Mary F. Carns, Worcester, Mass., a student of the Donnelly school of music, was recently selected as organist for St. Johns Church of Clinton.

Mrs. Asa Wynkoop lectured on Oct. 14 on "The Life of Wagner and the Analysis of His Dramas and Music," before the music section of the Woman's Club of Albany, N. Y.

Several hundred persons heard a pleasing musicale given recently in the First Moravian Church, York, Pa. Helen Gerber, organist of the church, was in charge of the program.

Elizabeth Guy Davis, soprano, a pupil of Adelin Fermin at the Peabody Conservatory of Music, Baltimore, has been engaged to make a short concert tour of the South during November.

An afternoon with Dante at the Worcester (Mass.) Catholic Woman's Club gave several local singers recently the opportunity to be heard. They included Margaret M. Slaterry and Madge Feehan.

Helen Hinkle, a charming Cincinnati singer, leaves that city shortly to study dramatic and rhythmic expression. Miss Hinkle was chairman of the program committee of the MacDowell Society last winter.

Charles Wilkinson has been appointed organist of Mount Calvary Protestant Episcopal Church, Baltimore, Md. For the last two years he has been the organist of St. John's Church, Georgetown Parish, D. C.

Harold Land, baritone, and John Young, tenor, will appear together in concert at Rockledge Manor, Yonkers-on-Hudson, Oct. 26. It is to be given under the auspices of the Women's Suffrage Association.

Dr. Clement B. Shaw, for many years active in Boston and Chicago music, and recently of Portland, Ore., from which as a center he has been giving his Wagnerian lectures, has temporarily taken a studio in Los Angeles.

Ruth Lemmert of the Suburban Music School, Baltimore, and Fredericka Perlman, pianist, gave a demonstration of "The Eurhythms of Jacques Dalcroze" recently before the members of the Porch Club at Roland Park, Md.

Cliff Perry, the young American baritone, recently came to this country after an extended English concert tour, will sing on Sundays during the winter at the morning service of the First Unitarian Church of Fitchburg, Mass.

Leo Ornstein, the pianist, will be a guest at a dinner given by David Zolish, pianist, in New York on Sunday, Nov. 7. Mr. Ornstein will give a short recital. He will play numbers by Debussy, Schoenberg, Ravel and Liszt.

Carolyn Beebe, the New York pianist and teacher, recently changed her address, which is now the Hotel Wellington. Her sister, Helen T. Beebe, is engaged in teaching piano and acts as assistant to Carolyn Beebe. Both artists now share the same address.

Mrs. Dorothea H. Mansfield has been engaged as soprano soloist at Rodolf Scholem Temple, New York. At present Mrs. Mansfield is soloist at the Ninth Street Temple, Brooklyn, where she will continue to sing, as the services in the churches do not conflict.

The Park Place Strawbridge M. E. Church choir of Baltimore is now under direction of Irene Warfield, organist, and the solo quartet comprises Elzie Jaimeson, soprano; Alice Link-Seiple, contralto; Philip M. Healy, tenor, and Walter M. Linthicum, bass.

On Monday afternoon, Oct. 11, the members and friends of the Monday Afternoon Club of Los Angeles listened to a recital, given in the Fitzgerald Auditorium of that city, by Tillie Lucas, the little ten-year-old pianist and pupil of Julian Pascal, also of Los Angeles.

Mary L. Buttorff, the new soprano soloist of Grace Methodist Church, Harrisburg, Pa., made her first official appearance recently. Miss Buttorff is a graduate of the Harrisburg Conservatory of Music, Peabody Institute, Baltimore, and the John B. Stetson University, Florida.

Jeremiah March of Philadelphia has again been engaged by Prof. E. M. Rapp to conduct the music at the fifty-third annual Teachers' Institute of Berks County, Pennsylvania, in Reading, Pa., on Oct. 18-22. Edwin R. Kaufman of Reading will be the pianist and George W. Fichthorn of Hamburg the violinist.

Charles Immerblum, a piano teacher, gave a recital recently at his studio in Carnegie Hall, New York. A large audience applauded his offerings and was treated to the following extras: Waltz, Op. 34, Etude in chromatic thirds and Impromptu in F Sharp Major, all by Chopin.

Mme. Conti-Berenguer, the harpist, was the assisting soloist to members of the San Carlo Opera Company in an operatic concert in the Belasco Theater, Washington, D. C., recently. Mme. Conti-Berenguer, who was the only instrumental soloist on the program, was most cordially applauded.

At a reception given recently at First M. E. Church, Portland, Ore., a delightful feature was the singing of Hazel Lodesca Loveland, and members of the choir, Mrs. Pauline Miller Chapman, soprano, Mrs. Elizabeth Hamilton Stowers, contralto, Warren Erwin, tenor, and John Claire Monteith, baritone.

C. H. Gottschalk, of Covington, Ky., an opera singer, and Grace Picket, prominent in musical circles of Cincinnati, were married on Oct. 17 in the latter city, according to a dispatch to the New York *Telegraph*. Mr. Gottschalk studied in New York and Paris and has filled operatic engagements both here and abroad.

The senior class of the New England Conservatory of Music, Boston, has chosen the following officers: President, William B. Burbank; vice-president, Marie O'Connell; treasurer, W. Lawrence Cook; assistant treasurer, Colin B. Richmond; recording secretary, Isabelle Riordan; corresponding secretary, Alice White.

Under the direction of Lynn B. Dana, the orchestra and soloists of Dana's Musical Institute, Warren, Ohio, were heard in Dana Hall on Oct. 13 in a pleasing program. The concert marked the 1831st weekly program presented by the school. The program contained works by Beethoven, Chaminade, Gilder, Gillet, Gruenwald and Offenbach.

Laura Littlefield, soprano; Florence Jepperson, alto; Arthur Hackett, tenor, and Willard Flint, basso, have returned to Boston from a successful concert tour through New York State. Mary Wells Capewell was the accompanist. This quartet, with Harris S. Shaw of Boston at the piano, gave concerts in Lincoln and Lexington, Mass., during the last week.

C. Winfield Richmond, pianist and teacher of Bangor, Me., has been engaged, under the auspices of the Y. W. C. A. of that city, to give a series of lecture-recitals, as follows: "Ancient and Mediaeval Music," Oct. 19; "Bach, Handel and Mozart," Oct. 26; "Haydn and Beethoven," Nov. 2; "Schubert, Mendelssohn and Schumann," Nov. 9; "Chopin and Liszt," Nov. 16; "Modern French and American Music," Nov. 30.

Felix Garziglia, pianist, of Washington, D. C., will make his New York debut during the coming season. A native of France, he has given his talents to America for the past few years, with an especial forte in the interpretation of Debussy. Mr. Garziglia will be heard in several Washington recitals during the coming winter.

Jean McCormick, the gifted Indianapolis contralto, opened her season on Oct. 6 with a recital under the auspices of the Musical Club in Anderson, Ind., with Rudolf Heyne, at the piano. She was received with sincere appreciation and the local critics were decidedly enthusiastic in their praise of her work. She sings late in October on the program of the Indiana Federation of Music Clubs.

Charlotte Lund, the soprano, has begun active work and is now fully settled in her tastefully fitted up studio at 257 West Eight-sixth Street. Miss Lund will give a series of lecture song recitals comprising "The Classics," "The Moderns," "Opera," "German Lieder" and "The American Composer." The first recital is scheduled for Nov. 16.

Emma Roberts, the contralto, is now singing in the quartet choir of the Church of the Pilgrims, Brooklyn, taking the place of Elsa Baker, who is on leave of absence for six weeks. The music at this church, which has long been noted for its excellence, is under the direction of A. Y. Cornell. Other members of the quartet are Olive Kline and Lambert Murphy.

Under the joint direction of Garnett Hedge and Carl Christensen, four important concerts will be given at the State College Auditorium, Brookings, S. D. Mendelssohn's "Elijah" is among the works announced. The soloists for this work will be Laura Ferguson, soprano; Edward Strong, tenor; Walter Whitmus, tenor; Harry Phillips, baritone, and Marion G. Carlisle, contralto.

Charles Roy Castner, the young pianist of Montclair, and for the last two years organist of Grace Presbyterian Church of that town, has resigned to accept the post of organist and choir director of the First Baptist Church, Caldwell, N. J. Mr. Castner, who is but eighteen years of age, is an artist-pupil of Wilbur Pollett Unger, with whom he has been studying for seven years.

Mrs. James A. Downs, who recently moved to Albany from New York, was heard in a song recital there Oct. 5. Mrs. Downs has a mezzo-soprano voice of fine quality and range. Samuel Lifschey, violinist, of the New York Symphony Orchestra, and Giovanni Gravina, bass, assisted. Mr. Lifschey played one of his own compositions, "Barcarolle." Esther Keneston was accompanist.

The Matinée Musical Club Choral of Philadelphia, Helen Pulaski Innes, conductor, will give its invitation concert on the evening of Feb. 24 in the ballroom of the Bellevue-Stratford, when Pasquale Tallarico, the Italian pianist, will be the soloist. It is an interesting fact that Mrs. Edward Philip Linch, the second vice-president and chairman of the club's music committee, was the first instructor of this young artist.

The Ladies' Musical Club of Tacoma, Wash., gave a complimentary concert in the Commercial Club Assembly Room recently. An original composition by Robert L. Weisbach, for strings and piano, was played by Frances Bradshaw, Roy Anderson, Gladys Flasket, Frances Schade A. S. Hill Ernest L. Newell and the composer. Other participants were: Mrs. Bruce F. Morgan, Mrs. Laurence Boyle, Mary Kilpatrick and Leonard Hagen.

After an absence of five years from New York, Creatore and his band returned last Sunday and gave two concerts at the Strand Theater. At the matinee performance the soloist was Mme. Emilia Barnabo, soprano. A French horn solo by S. Cerino, taken from the overture of Thomas's "Mignon;" the Sextet from "Lucia," played by men from the brass section; a selection from "La Traviata," Liszt's Second Hungarian Rhapsody and a march by Creatore himself were features of the evening concert.

The Hungry Club of New York gave its first dinner of the season Oct. 17 in the Hotel Majestic. The Patterson Trio, Laura Patterson, pianist; Ida Helms, vio-

linist, and Anna MacCarthy, 'cellist, made an excellent impression by their playing of ensemble numbers and solos. Grace Harris, a member of Emanuel Reicher's company, gave Japanese recitations with musical settings and Julia Hume closed the program with a group of songs, with piano and violin accompaniments played by Bertha Forman and Harold Davis.

Once-a-month services have been arranged for the winter at the First Universalist Church. They will be under the direction of J. Edward Bouvier, organist and conductor. The soloists in the first service will be Mrs. Ruth Howe Donnelly, soprano; Lotta M. Smith, contralto; George R. Cleveland, tenor, and Harry Whitford, of Milford, bass. Other Worcester musicians who will assist will be James Brennan, tenor; Philip H. DeLong, bass; Wilger L. Jones, violinist, and Verna Hopkins, pianist.

The Rockford (Ill.) Mendelssohn Club opened its season, Oct. 7, with a recital by William Rogerson, tenor, and Marie Ludwig, harpist. Both were warmly received. Marion Welch accompanied Mr. Rogerson in an artistic manner. The first concert of Rockford's Schumann Club for this year was given, Oct. 11, by Helen Lohman, pianist, and Fern France, mezzo-soprano. Lema Davis, pianist, of Rockford, gave the first of her series of lectures on music, Oct. 15, when her subject was, "Beginnings of Music, Early Hymns and Folk Songs."

First of the season's student recitals in Miami, Fla., was given Oct. 10, in the Auditorium of the Woman's Building. The program was an innovation in that, instead of solo following solo, as usual, the artist-pupils gave illustrated talks on how to practice. Harold Soper of Buena Vista treated the subject from a technical standpoint and gave illustrations from Hanon, Tausig and Doerner, and also some original technical studies. Constance Reynolds analyzed a Bach Prelude and Fugue from the "Well Tempered Clavichord" and a Chopin Scherzo and Etude.

Special music was given at recent morning and evening services of the Third Christian Church, Indianapolis. The director of music is J. G. Morgan, Grace Beack is organist and the members of the quartet are Fleta Butler, soprano; Isabella Kimple, alto; Homer Van Wie, tenor and G. Edgar Turner, basso. Charles Hanson, director and organist of the Second Presbyterian Church, gave the first of the Sunday evening programs on Oct. 10. The organ recital preceded the song part, in which Mr. McCarty, tenor, and Mr. Clary, basso, were soloists.

The Century Club of Scranton, Pa., will give a symphony course this winter with a miniature orchestra of ten pieces, under the direction of Louis Baker Phillips. The object of the course is to give an opportunity to learn how to listen intelligently to symphony concerts. Each night a short talk will be given on the development of symphonic and orchestral forms. The works of Haydn, Mozart, Beethoven, Mendelssohn and Schumann will be dealt with in the order named, and a symphony of each composer will be given by the orchestra. There will be a soloist for each concert.

J. Norris Herring, the organist at Christ Protestant Episcopal Church, Baltimore, announces a series of special musical services during the winter, at the first of which, Oct. 24, the full choir, under Mr. Herring's direction, will sing Stainer's "Lord, Thou Art God!" the Forty-third Psalm, as set by Mendelssohn, Martin's "Magnificat" and "Nunc Dimittis." The soloists will be Mrs. Clifton Andrews, soprano; Mrs. R. H. Mottu, contralto; Howard Robinson, tenor; Ralph Williams, baritone. Mary Fuller Fink, harpist; Geraldine Edgar, violinist, and Helene Broemer, 'cellist, will assist.

Elections of organists and directors in prominent churches of Lincoln, Neb., recently announced, are: First Presbyterian, J. Frank Frysinger; St. Paul's M. E. Church, Howard I. Kirkpatrick; Church of the Holy Trinity, Jude Deyo, director and contralto soloist; Hazel Kinsella, organist; First Church of Christ, Scientist, Prof. Guernsey Jones; First Congregational, Mrs. Carrie B. Raymond; First Christian, Mrs. H. J. Kirschstein, director; Trinity M. E., Louise Zumwinkel, organist; First Baptist, Dr. Mayhew. The music at Dr. Wharton's "theater" church in Lincoln is furnished by Mrs. August Molzer, violinist; Lillian Eiche, 'cellist; Frances Morley, pianist, and James Reid, baritone.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

- Alcock, Merle.**—Huntington, W. Va., Oct. 29; San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19.
- Aida, Mme. Frances.**—Carnegie Hall, New York, Nov. 9.
- Amato, Pasquale.**—Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4.
- Baker, Martha Atwood.**—Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10; Worcester, Mass., Nov. 18; Malden, Mass., Feb. 17.
- Beddoe, Mabel.**—New York, Oct. 23; East Orange, N. J., Oct. 28; Brooklyn, Oct. 31.
- Biggs, Richard Keys.**—Brooklyn (Boys' High School), Nov. 28, and Dec. 5, 12.
- Bispham, David.**—Scranton, Pa., Oct. 29; New York City (Harris Theater), Oct. 21 and 22; Brooklyn, N. Y., Oct. 23; New York City (Harris Theater), Oct. 25 and 26; Springfield, Mass., Oct. 27; Hartford, Conn., Oct. 28; Boston, Mass., Oct. 29 and 30.
- Bourstin, Arkady.**—Æolian Hall, New York, Nov. 3.
- Case, Anna.**—Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
- Chilson-Ohrman, Mme.**—Macon, Ga., Oct. 25; Selma, Ala., Oct. 28; Marion, Ala., Oct. 29; Memphis, Tenn., Nov. 2; Chicago, Ill., Nov. 6, 7; Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3.
- Clark, Charles W.**—Indianola, Nov. 10; Tulsa, Okla., Nov. 19; Marshalltown, Iowa, Nov. 25.
- Connell, Horatio.**—St. Louis, Nov. 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.
- Copeland, George.**—Boston, Nov. 9; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.
- Coxe, Calvin.**—New York, Nov. 21; Brooklyn, Nov. 28.
- Craft, Marcella.**—Columbus, Ohio, Oct. 29; St. Louis, Nov. 4; Cleveland, Nov. 9; Evansville, Ind., Nov. 16; Jersey City, N. J., Nov. 18; Boston, Nov. 29; Pittsburgh, Dec. 1; Dubuque, Jan. 1; New York, Jan. 13, 14; Detroit, Jan. 21.
- Donahue, Lester.**—New York (Æolian Hall), Oct. 27.
- Dufau, Jenny.**—Cleveland, Ohio, Nov. 12; Grenada, Miss., Nov. 15; Birmingham, Ala., Nov. 18; Hendersonville, N. C., Dec. 1; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10.
- Dufault, Paul.**—Toronto and London, Ont., Oct. 22, 23; Montreal, Nov. 4; Hyacinth, Can., Nov. 6.
- Flint, Willard.**—Chicago, Dec. 17, 27.
- Fremstad, Olive.**—New York (Æolian Hall), Nov. 6.
- Friedberg, Carl.**—Middletown, Conn., Nov. 6; New York, Nov. 9; Brooklyn, Nov. 11; Pennsylvania, Nov. 13-18; Chicago, Nov. 21, 28; Appleton, Wis., Nov. 30.
- Frisch, Mme. Povia.**—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15.
- Gabrilowitsch, Clara.**—New York (Æolian Hall), Nov. 6.
- Gabrilowitsch, Ossip.**—New York (Æolian Hall), Nov. 2, 13, Dec. 11, 28, Feb. 24.
- Gadski, Mme. Johanna.**—New York (Æolian Hall), Oct. 29.
- Gebhard, Heinrich.**—Boston, Nov. 1, 9; Concord, Mass., Nov. 17; Newport, R. I., Dec. 9; St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14.
- Glenn, Wilfred.**—Bloomfield, N. J., Nov. 29.
- Gunn, Kathryn Platt.**—Orange, N. J., Oct. 28; New York, Dec. 11; Brooklyn, Nov. 18, 29, and Dec. 12.
- Harrison, Charles.**—Salamanca, N. Y., Nov. 9; Bradford, Pa., Nov. 10; Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5.
- Hartley, Laeta.**—Boston, Nov. 23; Dec. 6, 13 (Boston Symphony).
- Herschmann, Arthur.**—New York (Æolian Hall), Nov. 6.
- Holt, Gertrude.**—Durham, N. H., Nov. 12; Winchester, Mass., Nov. 16; New Haven, Conn., Dec. 1; Boston, Jan. 15; Waltham, Jan. 20.
- Howard, Kathleen.**—St. Louis (Pageant), Nov. 16.
- Ivins, Ann.**—Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.
- Ingram, Frances.**—Nashville, Tenn., Oct. 25; Selma, Ala., Oct. 28; Marion, Ala., Oct. 29; Memphis, Tenn., Nov. 2; Crawfordsville, Ind., Nov. 8; Delaware, Ohio, Nov. 11 Alma, Mich., Nov. 16; Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ind., Dec. 15.
- Jefferds, Geneva Holmes.**—Providence, R. I., Nov. 7; New York (Waldorf), Nov. 24.
- Jolliffe, R. Norman.**—Jamaica, L. I., Nov. 11; Newark, Oct. 13; New York, Oct. 18.
- Jordan, Mary.**—New York (Æolian Hall), Nov. 18.
- Kaiser, Marie.**—Kansas City, Mo., November tour; Pittsburgh, Dec. 10.
- Krueger, Adele.**—Brooklyn, Oct. 21.
- Kurt, Melanie.**—Brooklyn, Nov. 11; New York (Philharmonic), Nov. 14.
- Leginska, Ethel.**—New York (Carnegie Hall), Oct. 24.
- Lund, Charlotte.**—New York (Hotel Marie Antoinette), Nov. 16, Dec. 14.
- Martin, Frederic.**—New York City (Æolian Hall), Oct. 28; Newark, N. J., Nov. 1; Brooklyn, N. Y., Nov. 2; Philadelphia, Nov. 3; Wellesley, Mass., Nov. 4; Norwich, Conn., Nov. 5; New York City, Nov. 6; Selings-

grove, Pa., Nov. 8; Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.

**McCormack, John.**—New Haven, Oct. 25; Hartford, Oct. 29; Boston, Oct. 31; Richmond, Va., Nov. 4; New York (Carnegie Hall), Nov. 7; Philadelphia, Nov. 9; Worcester, Nov. 12; Brooklyn, Nov. 14; Troy, N. Y., Nov. 16.

**McCue, Beatrice.**—New York, Oct. 26; Hightstown, N. J., Oct. 27.

**Melba, Mme.**—New York (Carnegie Hall), Oct. 31.

**Melville-Lisniewska, Mme., Marguerite.**—Chicago, Nov. 18; Boston, Nov. 28.

**Mertens, Alice Louise.**—Brooklyn, N. Y., Nov. 16; Newark, N. J., Nov. 18; Syracuse, N. Y., Dec. 21.

**Miller, Christine.**—Washington, Oct. 29; Fairbault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Nov. 8; Norwich, Conn., Nov. 15; Oil City, Pa., Nov. 16; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Lancaster, Pa., Nov. 29; New York City, Nov. 30.

**Miller, Reed.**—New York (Columbia University), Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York (Recital), Dec. 8; Boston (Handel & Haydn Society), Dec. 26, 27.

**Morrissey, Marie.**—Pittsburgh, Pa., Oct. 23; New York, Nov. 3, 7; New York (Amsterdam Opera House), Nov. 12; Maplewood, N. J., Nov. 18; Newark, N. J., Nov. 19 and 21; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17.

**Northrop, Grace.**—(Oratorio Society), Nov. 2, 4, 6, Dec. 8; Roseville, N. J., Dec. 9.

**Peterson, May.**—New York (Æolian Hall), Oct. 28.

**Reseley, George.**—Wildwood, N. J., Nov. 18; Richardson, Martin.—Far Hills, N. J., Oct. 23; New York (Waldorf-Astoria), Nov. 4; Cincinnati, Nov. 15; New York, Nov. 20.

**Richter, Clarence.**—New York, Oct. 23.

**Ropps, Ashley.**—Westwood, N. J., Oct. 29; Locust Valley, N. Y., Oct. 31.

**Schelling, Ernest.**—New York (Carnegie Hall), Nov. 17.

**Serato, Arrigo.**—Minneapolis, Nov. 4; St. Paul, Nov. 5.

**Seydel, Irma.**—Fall River, Mass., Nov. 3; Wellesley, Nov. 6; Boston, Nov. 11; New York, Nov. 18.

**Schutz, Christine.**—Ridgewood, N. J., Oct. 24; Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8.

**Sharlow, Myrna.**—Jamestown, N. D., Nov. 1; Minneapolis, Nov. 16; Chicago Opera, Nov. 24.

**Schnabel-Tollefsen, Mme.**—Yonkers, N. Y., Dec. 7.

**Schnitzer, Germaine.**—New York (Æolian Hall), Oct. 23, Nov. 13, Dec. 11.

**Simmons, William.**—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18.

**Smith, Ethelynde.**—Springfield, Mass. (Springfield Symphony Orchestra), Nov. 21.

**Sorrentino, Umberto.**—Wilmington, N. C., Oct. 23; Fayetteville, N. C., Oct. 25; Rocky Mount, N. C., Oct. 26; Winston Salem, Oct. 28; Statesville, Oct. 30; Salisbury, Nov. 1; Gastonia, Nov. 2; Columbia, Nov. 3; Spartanburg, Nov. 5; Greensville, Nov. 6; Atlanta, Ga., Nov. 8; Brenan, Ga., Nov. 10; Athens, Ga., Nov. 12; Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.

**Spencer, Elizabeth.**—Canton, Ohio, Nov. 10.

**Spross, Charles Gilbert.**—New York (Æolian Hall), Oct. 28; Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

**Stilwell, Marie.**—Brooklyn, Oct. 24; New York, Oct. 31; Trenton, N. J., Dec. 14.

**Stoessel, Albert.**—Boston, Nov. 15.

**Sundelius, Marie.**—Chicago, Oct. 24; Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

**Swain, Edwin.**—New York (Astor), Oct. 22; New York (Waldorf), Oct. 30; Brooklyn, Nov. 8; Pittsburgh, Nov. 15; Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

**Thompson, Edith.**—Beverly, Mass., Nov. 19; Boston, Nov. 23.

**Tollefsen, Carl H.**—Brooklyn, N. Y., Nov. 21.

**Tollefsen, Mr. and Mrs. Carl H.**—New York, Nov. 13; Hoboken, N. J., Nov. 14; Brooklyn, Nov. 16; Schenectady, N. Y., Jan. 8.

**Van Dresser, Marcia.**—New York (Æolian Hall), Nov. 4.

**Van der Veer, Nevada.**—New York (Columbia University), Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York, Dec. 8.

**Varyl, Marian.**—New York, Nov. 1.

**Wakefield, Henriette.**—Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York (Oratorio Society), Dec. 28-30.

**Wells, John Barnes.**—East Orange, N. J., Nov. 8; Utica, N. Y., Nov. 10; Corning, N. Y., Nov. 11; Mansfield, Pa., Nov. 12; Wilkes-Barre, Pa., Nov. 18; Norfolk, Va., Nov. 30; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.

**Wheeler, William.**—St. Joseph, Mo., Oct. 23; Wichita, Kan., Oct. 25; Lawrence, Kan. (aft.), Oct. 26; Independence, Kan. (evg.), Oct. 26; South Bend, Ind., Oct. 28; Findlay, Ohio, Oct. 29; Detroit, Mich., Oct. 31.

**Williams, Grace Bonner.**—Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

## NEW YORK CONCERT CALENDAR

## October

- 23—Paderewski, benefit recital, Carnegie Hall, afternoon.
- 24—New York Symphony Society, Æolian Hall, afternoon.
- 24—People's Symphony Concert, Carnegie Hall, afternoon.
- 24—Mischa Elman, Carnegie Hall, afternoon.
- 24—Leginska, Ethel, Carnegie Hall, afternoon.
- 25—Mme. Melville-Lisniewska, piano recital, Æolian Hall, afternoon.
- 25—Francis Macmillen, violin recital, Æolian Hall, evening.
- 26—Vernon d'Arnalle, song recital, Æolian Hall, afternoon.
- 26—Maud Powell, violin recital, Æolian Hall, evening.
- 27—Lester Donahue, piano recital, Æolian Hall, afternoon.
- 28—May Paterson, song recital, Æolian Hall, afternoon.
- 28—Philharmonic Society, opening concert, Carnegie Hall, evening.
- 28—Frederic Martin, song recital, Æolian Hall, evening.
- 28—Philharmonic Society, Carnegie Hall, afternoon.
- 29—Mme. Galski, song recital, Æolian Hall, afternoon.
- 29—Roderick White, violin recital, Æolian Hall, evening.
- 30—Harold Bauer, piano recital, Æolian Hall, afternoon.
- 30—Mischa Elman, violin recital, Carnegie Hall, afternoon.
- 31—Symphony Society of New York, Æolian Hall, afternoon.
- 31—Mme. Melba, song recital, Carnegie Hall, afternoon.

## Orchestras, Quartets, Choruses, Etc.

- Gamble Concert Party.**—Bellaire, Ohio, Oct. 25; Fordyce, Ark., Oct. 27; Crossett, Ark., Oct. 28; Ruston, La., Oct. 29; Monroe, La., Oct. 30; Bastrop, La., Nov. 1; Cheneyville, La., Nov. 3; Sigourney, Iowa, Nov. 8; Fargo, N. D., Nov. 11; Lake City, Iowa, Nov. 13; Terrill, Iowa, Nov. 17; Elyria, Ohio, Nov. 19; East Northfield, Mass., Nov. 22; Middleboro, Mass., Nov. 23; Bellaire, Ohio, Nov. 25; McKeesport, Pa., Nov. 26.
- Jacobs Quartet, Max.**—New York, Nov. 5; Newark, Dec. 10; Brooklyn, Dec. 24.
- Manhattan Ladies' Quartet.**—East Orange, N. J., Nov. 5; Brooklyn, N. Y., Nov. 14 and 21 and Dec. 3.
- Orchestral Society of New York.**—New York (Harris Theater), Nov. 7, Dec. 12, Jan. 16.
- People's Symphony Orchestra.**—New York (Carnegie Hall), Oct. 24, Dec. 19, Feb. 3.
- The Tuesday Salon.**—New York (Sherry's), Dec. 7 (soloists, Aline Van Barentzen, Anna Fitzin, Louis Graveure); other concerts Jan. 7, Feb. 1, March 7, April 4.
- Tollefsen Trio.**—Brooklyn, N. Y., Nov. 21.
- Quartet of Ancient Instruments.**—Choral Art Society, Brooklyn, Dec. 20.
- Zoellner Quartet.**—Mitchell, S. D., Oct. 26; Yankton, S. D., Oct. 27; Vermillion, S. D., Oct. 28; Spearfish, N. D., Oct. 29.

## Geraldine Farrar's "Carmen" Pictures Censored in Ohio

Censorship of Geraldine Farrar's moving picture version of "Carmen," begun in Pennsylvania, has spread to Ohio. According to a Cincinnati dispatch of Oct. 14 to the New York *Morning Telegraph*, prominent moving picture men throughout Ohio are denouncing a decision of the Ohio State Film Censor Board, which cut several scenes from the film. The censors ordered all love scenes showing embraces between "males and females" cut to five feet, barred Miss Farrar from smoking a cigarette or cigar, and cut out the scene where *Carmen's* soldier sweetheart killed her. The film men say the cuts completely spoil the plot of the play. The picture was to have appeared in Cincinnati soon.

## Loretta Del Valle Recovered

It is stated that Loretta Del Valle, the prima donna soprano, who was stricken with appendicitis just before her scheduled appearance in concert with Albert Spalding, the violinist, in Richmond, Va., on Oct. 4, has recovered and will soon start on another tour, assisting Mr. Spalding in Richmond, Norfolk and Charlottesville. Miss Del Valle has meanwhile returned to her home in New York.

## Worcester Singers Give Operetta for D. A. R.

WORCESTER, MASS., Oct. 18.—Local singers scored a success last night at the first presentation in Worcester of "The Mystic Rose" given at the Worcester Theater under the auspices of Col. Timothy Bigelow Chapter, D. A. R. The opera was conducted by Robert P. Skillington, director and composer. The cast included many of the city's best known singers. They were ably assisted by a finely drilled chorus of 700 which taxed the capacity of the big stage. Dr. A. J. Harpin, basso, sang the principal rôle in

good style and was given an ovation. Mrs. Lee Sherlocke, Eleanor Elliott, Cliff Perry and Francis Connor also did good work. R. W. P.

## MUSIC PLENTIFUL IN BERLIN

## Supply of Competent Artists Unexhausted, Says Sigmund Klein

Sigmund Klein, an American pianist, who returned to New York recently after living seven years in Berlin, said in an interview with a New York *Times* representative that the artistic life of the German capital was going on quite as in times of peace. "When I left Berlin on Sept. 5," he said, "both operas were open, and the house in Charlottenburg had continued an uninterrupted season all through the summer. All the theaters were open, too. Concerts were numerous; there will be ten Nikisch concerts this winter and ten by Hausegger, and Arthur Schnabel, whose usual program for the winter consists of three concerts, is to give in addition five programs of Brahms's chamber music this year.

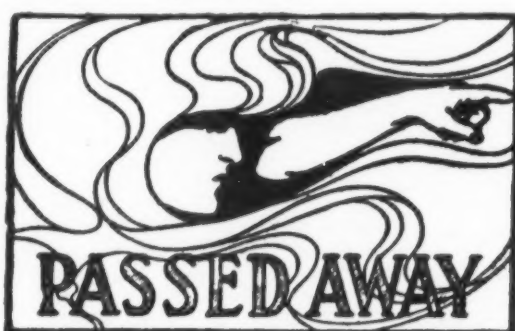
"But Germany has not done as Italy did and kept her artists out of the army. Paul Goldschmidt and Walter Kirchhoff, two of the best known musicians in the Empire, are in the trenches; Paul Wegener, the actor, is a lieutenant, and I hear distinguished himself by holding a trench single-handed against eighty men. The companies, both operatic and dramatic, as well as the concert stage, have to be filled up entirely with men ineligible for the army; but so great is the supply of competent artists that there has been no diminution at all in the quality of the performances. The same thing is in general true of all the other arts; they are flourishing much as in time of peace."

## Beatrice La Palme to Remain in Montreal This Season

Mme. Beatrice La Palme, the Canadian soprano, lately suffered bravely in the death of her father on Oct. 8. Mme. La Palme has decided to spend the winter in Montreal, singing in concerts and teaching. She recently gave a concert at Windsor Hall, Montreal, and is to appear at Kingston, Ottawa and Toronto. On Oct. 22 the soprano sings various numbers in costume in a soirée musicale for the aid of the soldiers in Montreal.

## Tali Esen Morgan's Son to Marry

The engagement of Marion L. English, who was queen of the Ocean Grove, N. J., Carnival last summer, to Kays L. Morgan, a lawyer of Ocean Grove and a son of Tali Esen Morgan, director of music for the Ocean Grove Camp Meeting Association, was made known on Oct. 16. Mr. Morgan has been associated with his father in the management of musical affairs at Ocean Grove.



Mrs. C. C. Allin

INDIANAPOLIS, IND., Oct. 16.—With the death of Mrs. C. C. Allin, née Katherine Bauer, Indianapolis loses one of its best violinists. Following an operation for appendicitis Mrs. Allin died on Tuesday evening.

As a child she showed talent and began her violin studies with a relative, Nannie Brauhm, at that time an instructor here. In 1907 she went to Berlin, where she studied with Arthur Hartmann. Always a serious student she was well prepared for her appearances, being one of the few who could step in at the eleventh hour and fill a program. She was a valuable member of the Ladies' Matinée and the Berlin Club, where many close friends mourn her loss. P. S.

## Prof. Norman Kent

The death is reported in Seattle, Wash., on Oct. 17, of Prof. Norman Kent, a music teacher and formerly manager of a piano manufacturing company in New York. It is stated that he choked to death while eating candy in his studio. He was fifty-three years old.

## Prof. Henry E. Benedict

Prof. Henry E. Benedict, of Dover, N. J., died on Oct. 11, at his home there. He was the composer of several patriotic songs and other works. He was born in Canada and studied in Germany.



## STAGE SETTINGS TO FIT THE CONCERT; A STIMULUS TO HEARERS' IMAGINATION

WHY must we be compelled to listen to concerts in a setting which is eternally the same, no matter what the type of performance? Why may we not have for each style of concert a stage background which is in keeping with the atmosphere? These questions are propounded by John Wenger, a young scenic artist, who is answering them with an exhibition of models of his modern stage settings at the Folsom Galleries, 396 Fifth Avenue, New York.



John Wenger

"When people listen to music," says Mr. Wenger, "they like to let their imaginations have full play. That is, each one likes to call up the vision which the music suggests to him. Now, the sight of the same old concert platform is far from conducive to the play of the imagination, in fact, it almost discourages it. You will see many people who close their eyes when they hear a concert, and others who pick out some spot on the ceiling and look through this to their own imaginings.

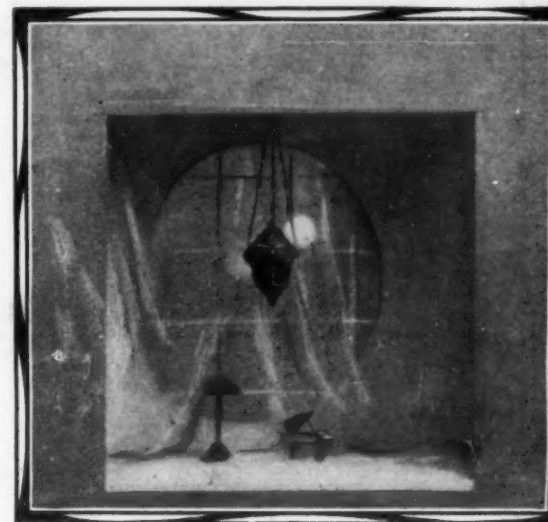
### Innovation for New Halls

"Now, I believe that we should provide stage settings for concerts which would stimulate the hearers' imaginations. This could not be done in the present concert halls, but when a new one is built, it should be fitted up with practical stage equipment so as to make this innovation possible."

Mr. Wenger's models enable one to visualize the effect on a concert audience of settings such as he would have us adopt. The most striking of the models is of the setting for a music room. "This would do for a pianist's recital or a song recital," cited the painter. There are other settings which would be appropriate for orchestral concerts, such as "Spring," with variations of green, and "Autumn," in which yellow is a predominating color.

Mr. Wenger was here reminded of the use of a revolving stage in "Town Topics" at the Century Theater, and was asked if this could not be utilized in his own proposed scheme. He replied, "Certainly. There are frequently concerts made up of varied elements—say, of orchestral numbers, song groups, etc. And then there may be one orchestral or ensemble number so distinct in its nature that it will benefit by a special setting.

Mr. Wenger is confessedly much influenced by music in his work, and many of his settings at once bespeak their fitness as scenes for opera or ballet. He also exhibits some paintings inspired by music, such as a "Concert Room," which is a counterpart of his music room setting, a "Nocturne" and "Elegie, Massenet."



Model of Music Room Setting

Here is where your revolving stage would be valuable in concert. After the symphony the orchestra would simply be carried from the audience's sight, and the soprano, perhaps, would appear in a setting wholly suited to her performance. Does this sound visionary? Well, some day we may have it."

### Semi-Circular "Back Drop"

All of Mr. Wenger's models employ a semi-circular "back drop" or cyclorama which encloses the back and sides of the stage. "I do away with wings and borders, which distract the attention of the

spectator," explains the artist. "In front of the circular drop I have a filmy gauze veil, which lends an atmosphere and creates the illusion of indistinctness. You see, I want nothing definite—all must be left to the imagination. For



Painting of a "Concert Room"

instance, in this scene here," pointing to an Oriental setting, "the spectator must see it as it appears to him—I have intended to portray nothing in particular."

In the music room the most impressive item is a huge circular window. "What

are windows for? To let in the outside world," added Mr. Wenger. "Then why have such small ones, why not let in all the outside world?"

Another effective model is that of a scene for Hauptmann's "The Sunken Bell," which illustrates a theory of Mr. Wenger. He believes that the hanging of drapery fixtures across the upper part of the proscenium arch is a needless waste. It not only hides a portion of the stage from those in the balconies, but prevents the gaining of the effect of vastness. In his "Sunken Bell" setting

Mr. Wenger seeks bigness of scale, so as to surround the human figures with a suggestion of height and spaciousness.



Setting for "The Sunken Bell"

Mr. Wenger is confessedly much influenced by music in his work, and many of his settings at once bespeak their fitness as scenes for opera or ballet. He also exhibits some paintings inspired by music, such as a "Concert Room," which is a counterpart of his music room setting, a "Nocturne" and "Elegie, Massenet."

K. S. C.

## HALPERSON LECTURES ON "WAR IN MUSIC"

First in Series of Twenty Given  
By Noted New York  
Music Critic

An important and brilliant series of lectures on "History of Opera," to be given at regular intervals throughout the winter by Maurice Halperson at the New York College of Music, was inaugurated by that distinguished music critic last Tuesday. The initial lecture (it was delivered in German, as will be its successors) concerned the influence of war upon music.

Those familiar with the musical column of the New York *Staats-Zeitung* need not be informed of Mr. Halperson's qualifications. He combines incisive diction with thorough erudition. This, his first lecture under these auspices, revealed not only faculties familiar to New York's German music-lovers—a rich fund of humor, which found a vehicle through a number of reminiscences;

thoughtful attention to minute details as well as to the general structure of his discourse, and an inspiring, compelling and trenchant style of delivery, were all disclosed.

Space does not permit of relating either in detail or chronologically the fine points of his lecture. Suffice it to say they were many and invariably found their mark. Mr. Halperson's auditors were keenly interested five minutes after he had begun to speak. He pointed out how indubitably war affected the musical creations of those contemporaneous with it. Moreover, its effect is felt by those who come after. Witness Tchaikowsky's "1812" Overture. Mr. Halperson spoke of the latter work at some length, explaining its source of inspiration, how it was conceived and first performed.

Beethoven's "Eroica" was splendidly treated; the Fifth Symphony was touched upon, as were Liszt's "Battle of the Huns," Schubert's famous "Military March," "La Marseillaise," Chopin's Ballades and Polonaises (vividly and dramatically expounded) and other com-

positions with derivations of military origin.

In treating of war's influence upon opera he mentioned, among others, Giodano's "Andrea Chenier" and "Mme. Sans-Gêne," Gluck's "Iphigénie," Meyerbeer's "L'Africaine," Wagner's "Rienzi" and "Walküre" and Franchetti's "Germania."

A brilliant phase of his discourse was that devoted to the national *volkslieder* of each nation. "La Marseillaise" the speaker placed first for persuasive power, vigor and spontaneity.

So genuinely fresh and delightful was Mr. Halperson's talk (nor must it be forgotten that it embodied information aplenty for those bent upon acquiring points along these lines) that assuredly the remaining lectures of this series will be welcomed by those, at least, who were present at this event. And their opinions should persuade a host of others to attend.

B. R.

Percy Grainger's first appearance in New York this season will be with the New York Symphony Orchestra on the afternoon of Sunday, Oct. 31, when he will play Tchaikowsky's B Flat Minor pianoforte Concerto.

## SCHUMANN-HEINK'S THRONGS

Noted Contralto Opens Season in South Bend and Springfield, Ohio

The musical season in Springfield, Ohio, and South Bend, Ind., was opened by Mme. Schumann-Heink with recitals of sterling worth. Under the auspices of the City Federation of Women's Clubs, the beloved contralto appeared in Springfield on Oct. 8. The famous contralto was greeted by a capacity audience of intense enthusiasm that stormed the platform at the close of the program and demanded many encores.

Messrs. W. P. McHenry and F. H. Ingersoll, of South Bend gained the lasting gratitude of that city by bringing Schumann-Heink there on Oct. 11, and another packed house welcomed the noted singer. Here again she received an ovation.

Before coming to New York for her annual recital on Nov. 2, Mme. Schumann-Heink will give concerts in Fort Wayne, Toledo, Providence, Reading and Baltimore.

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